

MILLION  
DOLLAR  
LIBRARY

VOLUME VIII

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



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# Dinner For One, Please James

Words and Music by  
MICHAEL CARR

Moderato

**Refrain**

Din-ner for one, please James, Mad-am will not be din-ing,

Yes, you may bring the wine in, Love plays such fun-ny games

Din-ner for one, please James, Close mad-am's room, we've part-ed,

Please don't look so down-heart-ed, Love plays such fun-ny games.

*mp* Seems my best friend told her of an-oth-er, I had no chance to de-ny,

You know there has nev-er been an-oth-er, Some day she'll find out the lie.

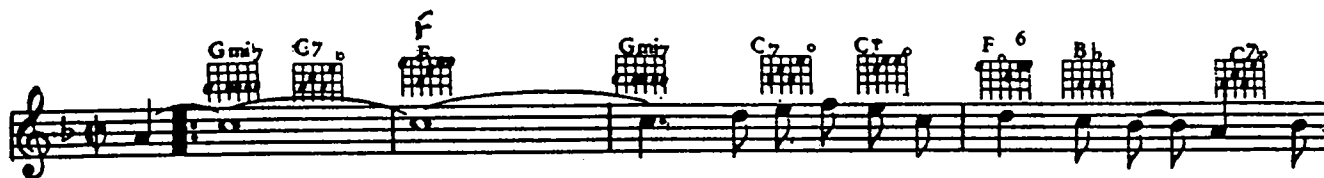
May-be she's not to blame, Leave me with si-lent hours,-- No,

don't move her fav-rite flow-ers, Din-ner for one, please James. James.

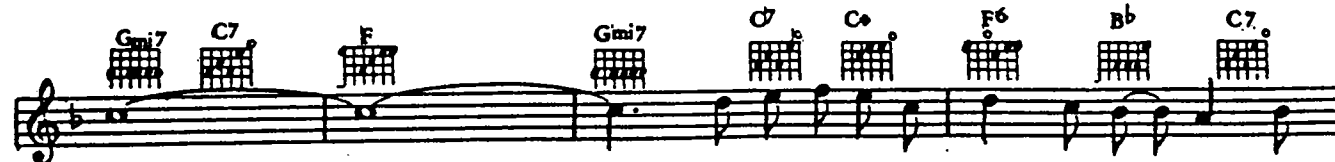
*(spoken)*

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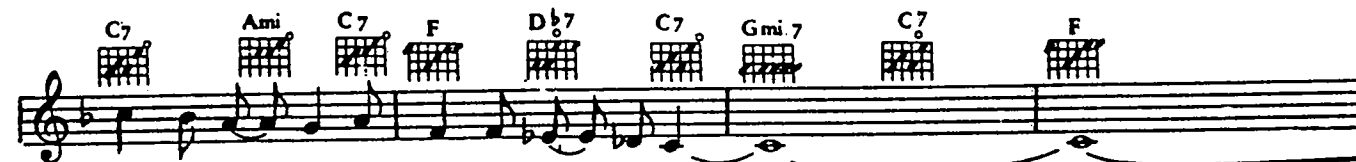
# ADIOS



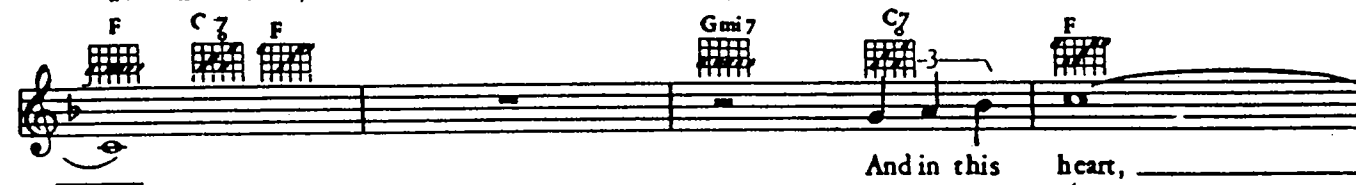
A - DIOS, \_\_\_\_\_ In leav-ing you, it grieves me to say A-  
 A - DIOS, \_\_\_\_\_ Me voy lin-da ma-re - na le- jos de



DIOS. \_\_\_\_\_ I'll be so lone-ly, for you on - ly I  
 El al-ma-be-cá una pe - na por que al par -



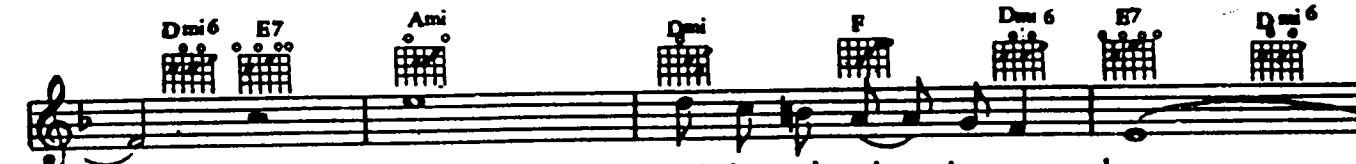
sigh and cry my A - DIOS, A - DIOS to you \_\_\_\_\_  
 ur te - mo que tu ol - vi - des nues - tro amor \_\_\_\_\_



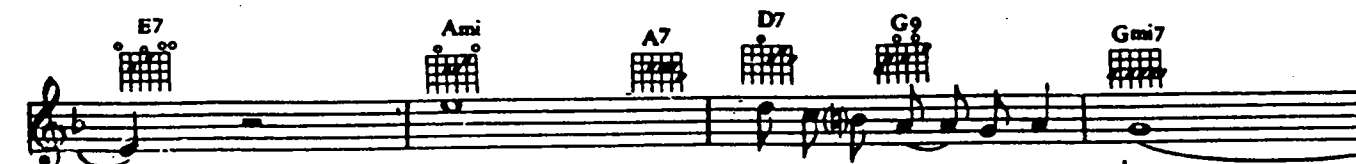
And in this heart, \_\_\_\_\_  
 Her-mo - sa flor \_\_\_\_\_



\_\_\_\_\_ is mem'-ry of what used to be dear for you and me set a part \_\_\_\_\_  
 mi al-ma cau - ti - vas - te con la fra-gan - cia de su can - dor \_\_\_\_\_



Moon \_\_\_\_\_ watch-ing and wait - ing a bove \_\_\_\_\_  
 Tu e - res to - da mi i - lu - ción \_\_\_\_\_



Soon \_\_\_\_\_ it will be bless - ing our 'love. \_\_\_\_\_  
 Tu e - res mi dul - ce can - ción. \_\_\_\_\_

C7 Gmi7 C7 F Gmi7 C7 C# F6 Bb C7

A - DIOS \_\_\_\_\_ for hap-py end-ings I'll re-turn, dear to  
 A - DIOS \_\_\_\_\_ me voy lin-da mo-re-na me voy de-a-

Gmi7 D#7 Gmi C6 C7 1. F Gmi7 C7

you \_\_\_\_\_ With a love true, no more to bid you A - DIOS.  
 - qui \_\_\_\_\_ A llo-rar mi tris-se - za le - jos de ti \_\_\_\_\_

Gmi7 C7 12. F Gmi7 C7 Gmi7 C7 F

A - DIOS A - DIOS  
 A - " A - DIOS,

# Daisy Bell

(A Bicycle Built For Two)

Refrain *a little faster*

HARRY DACRE

G C G

Dai - sy, Dai - sy, Give me your an-swer, do!

D7 G Em A7 D

I'm half cra - zy, All for the love of you! It

D7 G Em C G D7

won't be a styl - ish mar-riage, — I can't af-ford a car-riage, — But

G D7 G D7 G D7 G

you'll look sweet On the seat Of a bi-cy-cle built for two! —

English Words by  
JOE DAVIS

# PERHAPS, PERHAPS, PERHAPS

(Quizas, Quizas, Quizas)

(Bolero)

Spanish Words and Music by  
OSVALDO FARRES

*Em* *mp-f* *Am6* *B7* *Em*

You won't ad-mit you love me, and so How am I ev-er to  
Siem-pre que te pre-gun-to que enen-do co-mo-y don-de, to

*Am6* *B7* *Em* *B7* *Em* *B7* *Em* *Am6*

know? You al-ways tell me, PER-HAPS, PER-HAPS, PER-HAPS;  
Siem-pre que me res-pon-des QUI-ZAS, QUI-ZAS, QUI-ZAS;

*Em* (Guitar tacet) *Em* *Am6* *B7* *Em*

A mil-lion times I've asked you, and then I ask you o-ver a -  
Ya-sí pa-san los dí-as y yo de-ses-pe-ra-do y

*Am6* *B7* *Em* *B7* *Em* *B7* *Em* *Am6*

gain, You on-ly an-swer, PER-HAPS, PER-HAPS, PER-HAPS;  
tú, tú con-tes-tan-do QUI-ZAS, QUI-ZAS, QUI-ZAS;

*Em* *mp-f* *A6* *B7* *A6* *B7* *E*

If you can't make your mind up, we'll nev-er get start-ed;  
Es-tás por-dien-deci siem-pre pen-san-do, pen-san-do;

*A6* *B7* *A6* *B7* *E*

And I don't want to, wind up, be-ing part-ed, bro-ken heart-ed;  
Por lo que mas tú quie-res has-ta cuan-do, has-ta cuan-do;

*mp-f* (Guitar tacet) *Em* *Am6* *B7* *Em*

So, if you real-ly love me, say "yes," But if you don't, dear, con-  
Ya-sí pa-san los dí-as y yo de-ses-pe-ra-do y

*Am6* *B7* *Em* *B7* *Em* *B7*

And please don't tell me, PER-HAPS, PER-HAPS, PER-  
tú, tú con-tes-tan-do QUI-ZAS, QUI-ZAS, QUI-

*1. Em* *Am6* *B7* *mp-f* (Guitar tacet) *2. Em* *Am6* *Em*

HAPS. You won't ad-mit you HAPS.  
ZAS. Siem-pre que te pre-ZAS.

# Maybe I'm Amazed

**Words and Music by  
PAUL McCARTNEY**

### Fairly Slow

Fairly Slow

B♭ F C G B♭ F

Ba-by, I'm a-mased at the way you  
May-be I'm a-mased at the way you're

love me all the time  
with me all the time

And may-be I'm a-fraid of the way I  
And may-be I'm a-fraid of the way I

C B♭ F C G B♭ F

love you. —  
leave you. —

May-be I'm a-mased at the way you  
May-be I'm a-mased at the way you

pulled me out in time,  
help me sing my song,

hung me on a line, And  
right me when I'm wrong, And

A♭ B♭ C Fine D Dmaj7

may-be I'm a-mased at the way I real-ly  
may-be I'm a-mased at the way I real-ly

need you. —  
need you. —

Ba-by, I'm a man, may-be I'm a

D7 G D Dmaj7

lone-ly man who's in the mid-dle of some-thing. That he does-n't really un-der- stand. —

Ba-by, I'm a man and may-be you're the

D7 G D A7 D.C. al fine

on-ly wum-an who could ev-er help me.

Ba-by, won't you help me to un-der- stand? Oo. —

## THE LESSON

Words and Music by  
MACK DAVID

**Slowly**



**Freely**

## Freely

Bl

**Cm7**

Bb maj7

**Cm7**

**Bb**

This is The Les-son taught to me, A long time a-go at my moth-er's knee.(spoken)She said: Child..

**Chorus:**

**Slowly, with expression**

Bb

**Cm7**

**F7**

(Sung) Some - day some-one who loves you \_\_\_\_\_ will make you cry, Tho' he loves you he'll

**hurt you**

till you feel you could die.

But if he says, "For-give me," \_\_\_\_\_ for-give if you

**can,**

For you are his wo-man

and he is your man.

## When you're look-ing for

ГОС - еБ,

there are thorns you will meet,

And re - mem-ber, my

child, with-out an - y thorns, the rose can't be sweet.

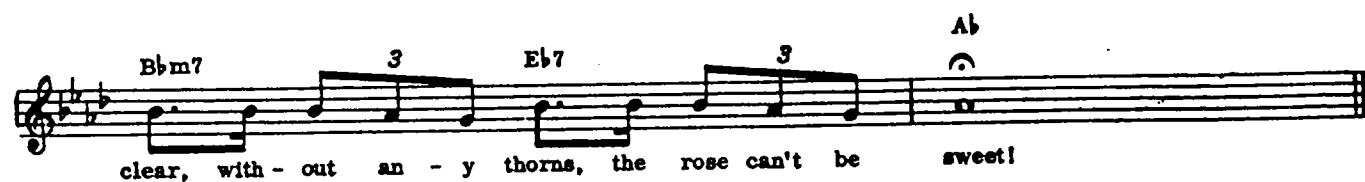
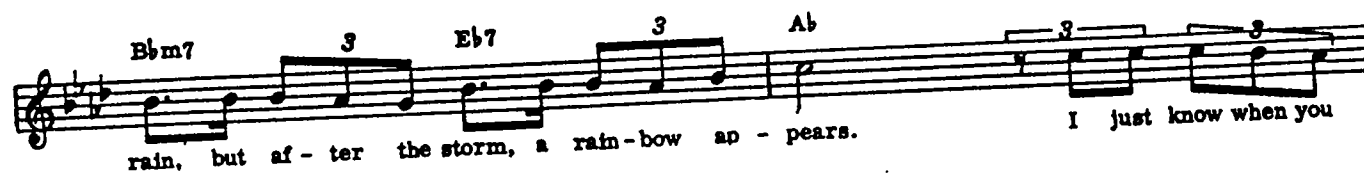
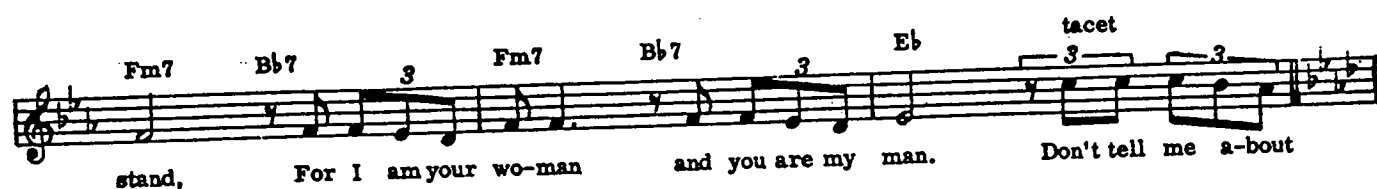
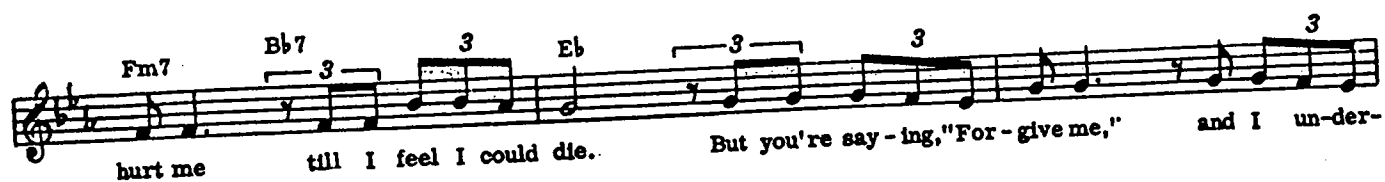
Well, it's fin - al - ly

hap-pened,

Now it's my turn to cry.

Oh my dar-ling, you've





# JUST AS MUCH AS EVER

By  
CHARLES SINGLETON and  
LARRY COLEMAN

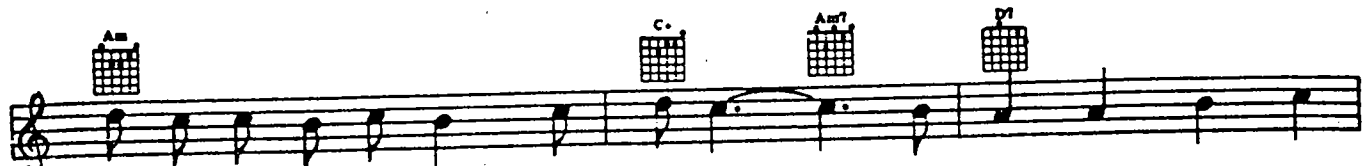
Moderately Slow, with a good beat

The musical score is written on a single staff in treble clef. It includes guitar chords indicated by letter codes and grid diagrams above the notes. The tempo/style is 'Moderately Slow, with a good beat'. The lyrics are written below the staff, with some words underlined and blank lines for continuation.

**Chords:** C, Am, D7, G7sus, G7, C, C#dim, Dm7, G7, Dm7, G7, F#dim, C, G7, C, G7, F, Fm, C.

**Lyrics:**


I miss you just as much, Wan-na  
 kiss you just as much, E - ven though we're still a - part.  
 Just as much as ev-er, \_\_\_\_\_ I need you, \_\_\_\_\_ and  
 want you to be near, Just as much as ev-er, \_\_\_\_\_ I  
 love you, \_\_\_\_\_ and al - ways will, my dear. E - ven though we two are  
 part - ed my feel - ings for you nev - er drop, For



lov - ing you is some - thing I've start - ed \_\_\_\_\_ and don't know how to




stop! Just as much as ev - er, \_\_\_\_\_ I'm hop - ing \_\_\_\_\_ that




you'll be mine a - gain. Dar - ling 'cause I'll nev - er \_\_\_\_\_ be sat - is - fied till



then. \_\_\_\_\_ For I am still the same old me with the



same old love for you. Just as much as ev - er my heart beats for



1. you! Just as much as you! \_\_\_\_\_ 2.

# I'll Buy You A Star

Words by  
DOROTHY FIELDS

Music by  
ARTHUR SCHWARTZ

Refrain (*slowly with expression*)

I'll buy you a star, not just a star, but the  
best one in the sky  
You'll have a cloud to sleep on. A cloud as  
light as an angel's sigh. A  
fine silver chain made from the rain of a  
summer afternoon. I'll  
buy you a star, My darling. But

11

I won't rest un - til I buy the  
moon I'll  
moon

## A GAY RANCHERO

(LAS ALTENITAS)

English Lyric by ABE TUVIM  
and FRANCIA LUBAN

Music and Spanish Lyric by  
J.J. ESPINOSA

A Gay Ran - cher - o, A cab - al - ler - o Can al - ways find some -  
one to pet A sen - or - it - a, a sweet Pe - pi - ta Her oth - er  
loves will soon for - get If he's in - sis - tent And she's not dis - tant  
The sen - or - it - a will con - fess Her Gay Ran - cher - o,  
her cab - al - ler - o Need on - ly ask and she'll say yes.

# YOU DON'T KNOW WHAT LOVE IS

Words and Music by  
DON RAYE and  
GENE DePAUL

Refrain

**Chords:**  $\sharp Fm6$ ,  $D\flat9$ ,  $C7+5$ ,  $Fm6$ ,  $G\flat9$

YOU DON'T KNOW\_ WHAT LOVE IS \_ Un - til you've learned the mean-ing of the

**Chords:**  $D\flat9$ ,  $B\flat9$ ,  $G\flat9$ ,  $Fm6$

blues; Un - til you've loved a love you've had to lose YOU

**Chords:**  $D\flat9$ ,  $C7$ ,  $Fm6$






DON'T KNOW\_ WHAT LOVE IS \_ You don't know\_ how

**Chords:**  $D\flat9$ ,  $C7+5$ ,  $Fm6$ ,  $G\flat9$ ,  $D\flat9$








lips hurt \_ Un - til you've kissed and had to \_ pay the cost; Un -

**Chords:**  $B\flat9$ ,  $G\flat9$ ,  $Fm6$ ,  $D\flat9$ ,  $G\flat9$

til you've flipped your heart and you have lost YOU DON'T KNOW\_ WHAT

LOVE IS. — Do you know — how a lost heart fears — the














thought of rem-in - is - cing? — And how lips that taste of tears —









— lose their taste — for kiss - ing? — You

don't know — how hearts burn — for love that can-not live, yet nev-er

dies Un - til you've faced each dawn with sleep-less eyes YOU



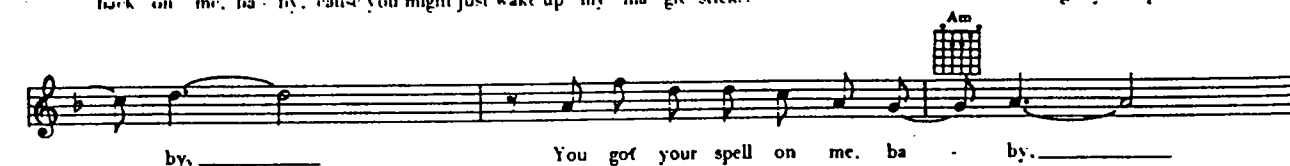
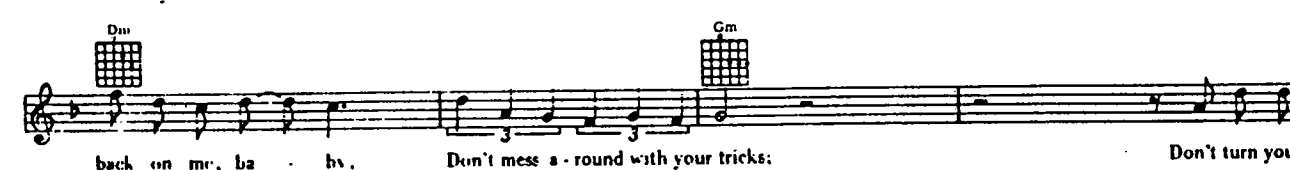
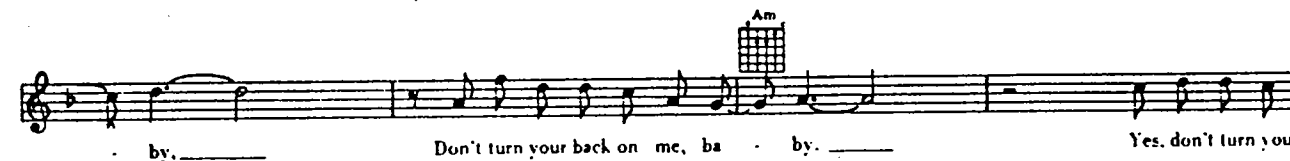
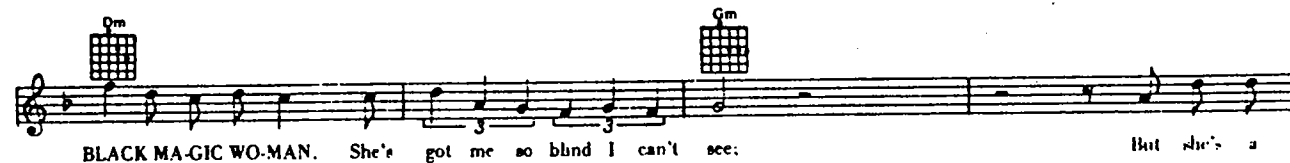



DON'T KNOW — WHAT LOVE IS. — YOU LOVE IS. —

As Recorded by SANTANA on Columbia Records  
**BLACK MAGIC WOMAN**

Words and Music by  
**PETER GREEN**

Medium tempo





stone: I need you so bad. \_\_\_\_\_

Ma-gic wo-man I can't leave you a-lone. \_\_\_\_\_

## My Shy Violet

Recorded By THE MILLS BROTHERS On Dot Records

Words by EARL SHUMAN

Music by LEON CARR

Moderately Slow

C B7  
 My Shy

E7+ E7 A7  
 Vi - o - let! Her blush - es real - ly put me

D7 D9 G7 G dim G7 G7+  
 on. She was faith - ful as

C Em7-5 A7 D11 D9 G7  
 girls go And as girls go, she's gone

tacet C B7 E7+ E7 tacet  
 and left me. My Shy Vi - o - let!

A7 Dm A7 Dm E7  
 Guess that's the way the gar - den grows. I

F#m7-5 B7 Em7 Em7-5 A7 Dm Dm7  
 nev - er would have bet, That My Shy Vi - o - let could ev - er be a

G11 G7-9 1 C D7-9 Ab7 G7 2 C  
 wild, wild rose. rose.

Recorded by SUGARLOAF on LIBERTY Records

## GREEN-EYED LADY

Words and Music by  
JERRY CORBETTA  
J. C. PHILLIPS  
DAVID RIORDAN

Moderate rock

The musical score is written for piano and voice. The piano part consists of four systems of grand staves (treble and bass clef). The first system is marked 'mp' (mezzo-piano). The second system includes first and second endings. The vocal melody is written on a single staff with lyrics underneath. Chord symbols (Em, Em7, A9, C6) are placed above the vocal staff at various points. The lyrics are: 'Green-Eyed La - dy, love - ly la - dy, Stroll - ing slow - ly - - - - - towards the sun. Green-Eyed La - dy, o - cean la - - - - - dy, Sooth - ing ev - 'ry rag - ing wave that comes. Green-Eyed La - dy, pas - sion's la - dy, dressed in love she lives - - - - -'.

*mp*

1. 2.

Em Em7 A9 C6

Green-Eyed La - dy, love - ly la - dy, Stroll - ing slow - ly - - - - -

Em Em7

- - - - - towards the sun. Green-Eyed La - dy, o - cean la - - - - -

A9 C6 Em

dy, Sooth - ing ev - 'ry rag - ing wave that comes. - - - - -

Em Em7 A9 C6

Green-Eyed La - dy, pas - sion's la - dy, dressed in love she lives - - - - -

Em Em7

for life to be. Green-Eyed la - dy feels

A9 C6 Em

life I nev - er see set - ting sons and lone - ly lov - ers free.

Piano accompaniment for the first system.

Piano accompaniment for the second system.

To Coda

Piano accompaniment for the third system.

Em Em7 A9 C6

Green-Eyed la - dy, wind-swept la - dy. rules the night, the waves, the sand.

Em Em7 A9

Green-Eyed la - dy, o - cean la - dy, child of

C6 Em D.S. al Coda Coda Em9(maj7)

na - ture friend of man.

# I'll Set My Love to Music

## REFRAIN

English: I'll set my love to mu - sic. It will  
 Italian: Io vo - glin be - ne al mon - do Se tu

make the sweet - est song; And the whole  
 stai vi - ci - no a me; Se tu guar -

wide world will un - der - stand I love  
 di, tu, se tu sor - ri - di, a mo -

you. \_\_\_\_\_  
 re. \_\_\_\_\_

{ 1. You fill my heart with mu -  
 2. I'll set your kiss to mu -  
 lo vo - glin be ne al mon -

sic And my arms with long - ing too; In the  
 sic And your sighs and laugh - ter too; In the  
 do Per-chè al mon - do ci se, tu: lo res -

whole wide world there is no love like my  
 whole wide world there is no song like my  
 pi - ro\_a - mor vi - vo di te, Con te

1. love for you.  
 song for you.  
 per \_\_\_\_\_ te.

2. you.  
 you.  
 re. \_\_\_\_\_

# You Stepped Out Of A Dream

CHORUS, *Slow (with Expression)*

C maj7 C6 C maj7 C6 Db maj7 Db6 Db maj7 Db6 Bbm6 Cm  
 You \_\_\_\_\_ Stepped Out Of A Dream \_\_\_\_\_ You are too won - der - ful \_\_\_\_\_

G Eb7 Ab Abmaj7 Ab6 Ab Gm7 C7  
 \_\_\_\_\_ to be what you seem! \_\_\_\_\_ Could there be eyes like yours, \_\_\_\_\_ Could there be

F D7 Ab7  
 lips like yours, \_\_\_\_\_ Could there be smiles like yours \_\_\_\_\_ hon - est and tru -

G-9 Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6  
 - ly? You \_\_\_\_\_ stepped out of a cloud, \_\_\_\_\_ I want to

Bbm6 Cm G Eb7 Gb7 F9  
 take you a - way, \_\_\_\_\_ a - way from the crowd \_\_\_\_\_ And have you

Fm7 Cmaj7 C F6  
 all to my - self a - lone and a - part \_\_\_\_\_ out of a dream. \_\_\_\_\_

G6 G7+ 1, Cmaj7 C6 Dm7 G7 C F#dim • Dm7 G7  
 \_\_\_\_\_ safe in my heart. \_\_\_\_\_

2, Cmaj7 C6 G-9 G7 C  
 heart. \_\_\_\_\_

# Theme From "The Eleventh Hour"

An M-G-M TV Series in Association with NBC-TV

The musical score is written for guitar in standard notation, featuring a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is common time (C). The score is organized into eight measures, each with a specific chord indicated above the staff. The chords are: A7, Dm, G7, Dm, G7, C, A7, Dm, G7, C, Dm, C7, C, Am, B7, Em, A7, Dm, G7, Dm, G7, C, and C7. The melody consists of eighth and quarter notes, often beamed together, and includes various rests. The score is presented on a single page with a clean, professional layout.

A7 Dm G7 Dm G7 C

A7 Dm G7 C

Dm C7 C

Am B7 Em

A7 Dm G7 Dm G7 C

A7 Dm G7 C

Dm G7 C

A7 Dm G7 Dm G7 C C7



# My Quiet Village

Lyric by  
MEL LEVEN

Music by  
LESLIE BAXTER

A - lone in MY QUI-ET VIL-LAGE I pray You will be re  
turn - ing one day to me. 'Re-turn to me  
A - lone liv - ing with the mem - 'ry of you  
Prom - is - ing you'd al - ways be true to me  
Be true to me. A - bove me  
there's a moon on fire, Tell - ing you to love me.  
as I de - sire, And ev - er the  
flame in MY QUI - ET VIL - LAGE will burn,



G7 Dm7 G9 G#9

Darling till the day you re - turn to

B C B C

me. Re-turn to me, re - turn to

1 C 2 C

me. A me.

Unchain My Heart AGNES JONES & FREDDY JAMES

UN - CHAIN MY HEART, ba-by let me be; UN - CHAIN MY HEART 'cause you don't care a-bout  
HEART, ba-by let me go; UN - CHAIN MY HEART 'cause you don't love me no  
HEART, let me go my way; UN - CHAIN MY HEART you wor - ry me nite and

me. You've got me sewed up like a pil-low case, but you're let-tin' my love go to waste,  
no. Ev-ry time I call you on the phone, Some fel-la tells me that you're not at home, } So UN-  
day. Why lead me thru a life of mis-er-y, When you don't care a bag of beans for me, }

CHAIN MY HEART, oh, please, please set me free. UN - CHAIN MY I'm un-der your

spell, like a man in a trance, But I know darn well that I don't stand a

chance. So UN-CHAIN MY free. Non't you set me free?

D.S.al Coda

repeat and fade

# The Man With The Horn

Lyric By  
EDDIE DE LANGE

Music By  
JACK JENNY  
BONNIE LAKE  
EDDIE DE LANGE

Ebmaj9 Fm7 Gm7 Fm7  
 You'll al-ways find me near The Man With The Horn, Find me there from  
 Eb6 Fm7 Gm7 Cm7 Fm7 Db9 C9 B9 Bb9 E7  
 dark un-til dawn, That's the place where mu-sic is born, di-  
 Eb Fm Gm Fm Eb Ebmaj9 Fm7  
 vine. Just lis-ten while he takes his so-lo a-part,  
 Gm7 Fm7 Eb6 Fm7 Gm7 Cm7 Fm7 Db9 C9  
 Watch him close his eyes from the start. Hear that mu-sic pour from his heart-  
 B9 Bb9 E9 Bbm7 Eb9 Eb7 Ab Abm7 Db9 Db9+  
 so fine. So sweet-ly, He plays and  
 Gbmaj9 Gb6 Gbmaj7 Gb6 Gbmaj9 Gb6 Bbm7 Cm7 F9 Cm7 F7  
 says it so well: Com-plete-ly, I'm  
 Bb9 Fm7 B9 Bb9 Ebmaj9 Fm7  
 un-der his spell. So if you're in the mood for mu-sic and love,  
 Gm7 Eb6 Cm7 F9 Gb9 F9 Adim  
 Just for-get the stars up a-bove, And my friend you'll  
 Fm7 Ab Gm7 F#m6 Fm7 E7 1. Eb B7  
 find you'll be drawn to The Man With The Horn.  
 Bb7 2. Db Ab7 B7 E7 Ebmaj7  
 You'll al-ways find me near the Horn.

# A Very Special Love

*Tacet* Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

An - y time at all you're near me, 'Cause you're near, you cheer me,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 Bb6 Ebmaj7

That's a ver - y spe - cial rea - son, For a VER - Y SPE - CIAL LOVE.

F7 *Tacet* Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

We don't need to speak a word, dear, Still each word is heard, dear,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 Bb6

That's a ver - y spe - cial rea - son, For a VER - Y SPE - CIAL LOVE —

Fm7 Bb7 Eb Edim Bb6 Cm7 F7

A heart is just a heart, Noth - ing more, noth - ing less,

Bbdim Bb Bb6 Bb7 Eb Edim Bb6 Gm7 C7 Cm7

just a heart, Un - til the day that love comes to stay for - ev - er.

F7 *Tacet* Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

And our love will last a life - time, As a man - and - wife time,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 1. Bb6 Gm7 C9

That's a ver - y spe - cial rea - son, For a VER - Y SPE - CIAL LOVE.

F9 *Tacet* 2. Bb6 Bbmaj7

An - y time at all you're LOVE. Luck - y girl and luck - y

Ebmaj7 Cm7 Bb6

boy, We've a won - drous world of joy, In A VER - Y SPE - CIAL LOVE. —

# The House I Live In

Words by LEWIS ALLAN

Music by EARL ROBINSON

What is A-mer-i-ca to me — A name, a map, the flag I see, a

cer-tain word DE - MOC - RA - CY, What is A-mer-i-ca to me? —

**REFRAIN (with simplicity)** D

The house I live in, A plot of earth, a street, The

groc-er and the butch-er and the peo-ple that I meet; The

chil-dren in the play-ground, the fac-es that I see; All

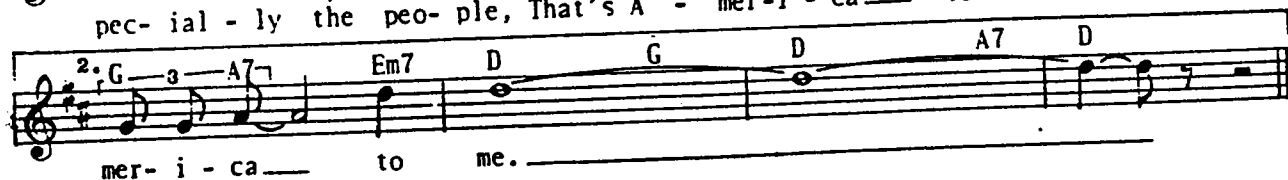
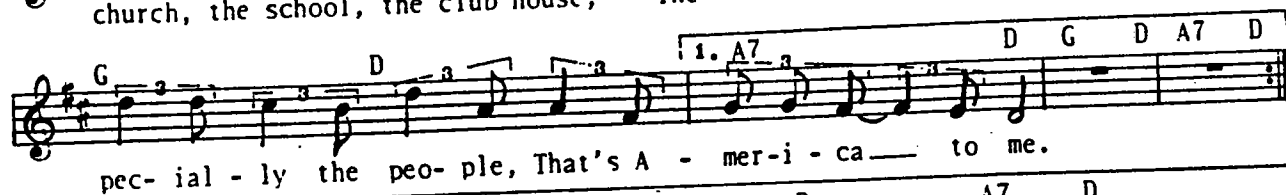
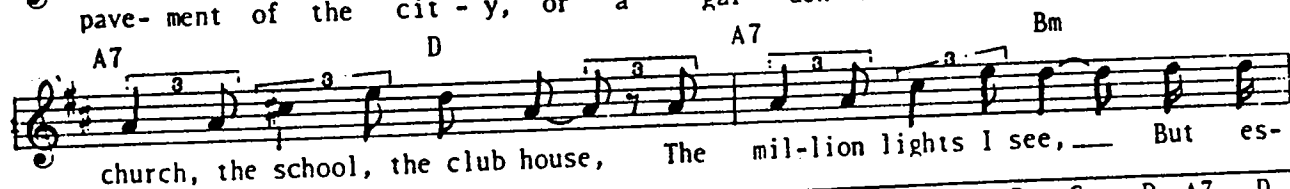
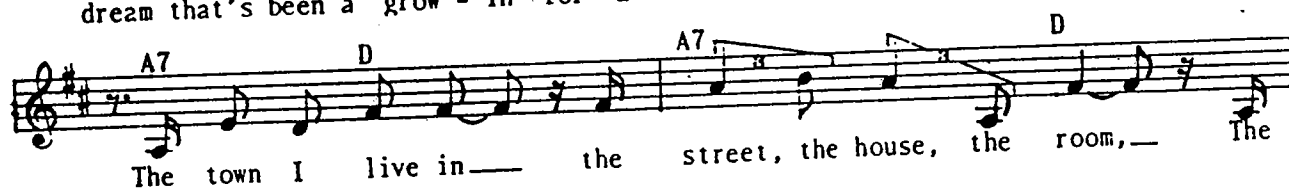
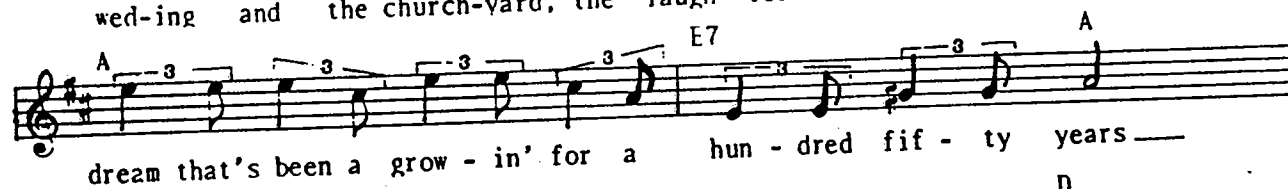
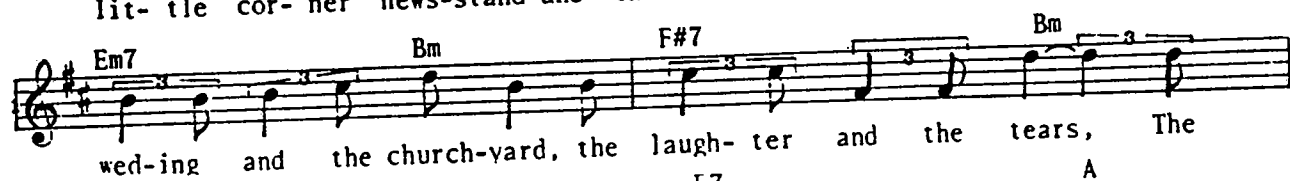
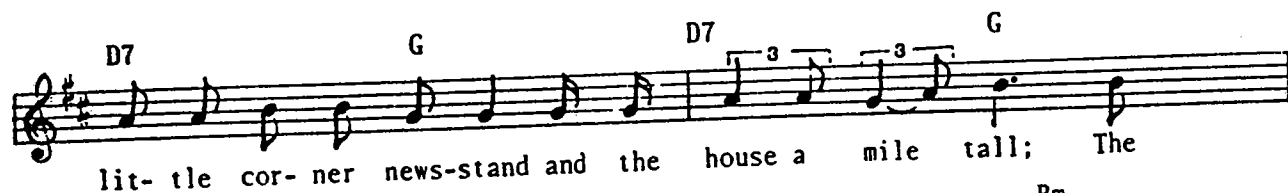
rac-es, all re-lig-ions, that's A-mer-i-ca to me.

The place I work in, the work-er at my side, — The

lit-tle town or cit-y where my peo-ple lived and died. — The

"how -dy" and the hand-shake — the air of feel-ling free — the

right to speak my mind out, that's A - mer-i- ca — to me.



# Simonetta

Words by  
IRVING CAESAR

Music by  
BELLE FENSTOCK

When I hear a song I close my eyes and I be - long to SIM - O

NET - TA, \_\_\_\_\_ When I touch a rose I close my

eyes and I pro - pose to SIM - O - NET - TA. \_\_\_\_\_

When I walk a - lone I'm not a - lone be - cause I walk with SIM - O -

NET - TA, \_\_\_\_\_ When I go to sleep I dream and

ev - 'ry dreams a dream of SIM - O - NET - TA. \_\_\_\_\_

SIM - O - NET - TA, \_\_\_\_\_ She's ev 'ry

where, \_\_\_\_\_ Can't for \_\_\_\_\_ - get her, \_\_\_\_\_

Does - n't mat - ter where I wan - der, Ab - sence makes the

Bb7 Eb  
 heart grow fond - er. When I watch the stars I fly to  
 Eb Ebdim Bb7 Bb7 Gdim Bb7  
 Ven - us and to Mars with SIM - O - NET - TA, —  
 Bbdim Bb7  
 Might as well con - fess there is no girl for me un -  
 To Trio Eb Eb Eb7  
 - less it's SIM - O - NET - TA! — Pa -  
 Final ending Eb Db Eb6  
 less it's SIM - O - NET - TA! —  
 TRIO Ab Ab+ Ab Ebdim 3  
 ree, — my Pa - ree, — SIM - O - NET - TA, where can she  
 Bb7 Eb7 Edim Bbm Gb  
 be? — Ma - belle, — ma'-moi - selle — knows very  
 Eb7 Ab Ab7  
 well I'm un - der her spell; — I'm sure — It's A -  
 F7(b9) Bbm Dbm Ab  
 mour, — Which means love tou - jours and tou - jours, — Pa - ree, —  
 Ab+ Bbm Eb7 Ab Bb7 8  
 — keep for me — my che - rie. —

## LILAC WINE

REFRAIN (*slowly and dreamily*)

Eb Fdim Eb Fdim Eb Fdim Eb Fdim Eb Fdim  
 Li - lac wine is sweet and head - y, like my  
 Eb9 Ab Bbdim Ab Bbdim  
 love. Li - lac wine, I  
 Ab Bbdim Ab Bbdim Ab Bbdim Ab9  
 feel un - stead - y, like my love.  
 Db9 Eb  
 Lis - ten to me, I can - not see clear - ly,  
 C9 Fm7 Gm Fm Bb  
 Is - n't that he, com - ing to me, near - ly here.  
 Eb Fdim Eb Fdim Eb Fdim Eb Fdim Eb Fdim  
 Li - lac wine is sweet and head - y, where's my  
 Eb9 Ab Bbdim Ab Bbdim  
 love? Li - lac wine, I  
 Ab Bbdim Ab Bbdim Ab Bbdim Ab9  
 feel un - stead - y, where's my love?  
 Db9 Eb  
 Lis - ten to me, why's ev - 'ry thing so haz - y?  
 C9 Fm7 Gm Fm Bb7  
 Is - n't that he, or am I go - ing cra - zy dear?  
 Cm G+ Eb6 F7 Bb7  
 Li - lac wine, I think I'm read - y for my  
 1. Eb F7 Fm7 Bb7 2. Eb Fm7 Eb  
 love. love.



# MISS AMERICA!

Words & Music  
by  
BERNIE WAYNE

Moderato

Chorus

There she is \_\_\_\_\_ MISS A - MER - I - CA! \_\_\_\_\_

There she is \_\_\_\_\_ Your i - dea! \_\_\_\_\_ The dreams of a

mil - lion girls who are more than pret - ty, may come true in At - lan - tic Ci - ty.

For they may turn out to be \_\_\_\_\_ the queen of fem - in - in - i - ty! There she is \_\_\_\_\_

MISS A - MER - I - CA! \_\_\_\_\_ There she is \_\_\_\_\_ Your i -

dea! \_\_\_\_\_ with so man - y beau - ties she'll take the town by storm, with her

all A - mer - i - can face and form! And there she is! \_\_\_\_\_ walk - ing on

air, she is! \_\_\_\_\_ fair - est of the fair, she is MISS A - MER - I -

CA! \_\_\_\_\_ CA! \_\_\_\_\_

1. Bb Cm7 F7 2. Bb

## HEAT WAVE

## CHORUS

We're hav-ing a HEAT WAVE A trop-i-cal HEAT WAVE  
 The temp'-ra-ture's ris-ing, It is-n't sur-pris-ing, She  
 cer-tain-ly can CAN-CAN She start-ed the HEAT WAVE  
 By let-ting her seat wave, And  
 in such a way that The cus-tom-ers say that She cer-tain-ly can  
 CAN-CAN Gee! her a-na-tom-y  
 Made the mer-cur-y jump to nine-ty three  
 yes sir! We're hav-ing a HEAT WAVE  
 trop-i-cal HEAT WAVE The way that she moves that Ther-  
 mo-me-ter proves that She cer-tain-ly can CAN-CAN. We're CAN-CAN. It's  
 CAN-CAN. It's so hot the weath-er man will tell you a re-cords been made.

C G7 Eb Fm7 Eb Ab

It's so hot a coat of tan will cov - er

Eb Bb7 Eb G7 C Dm

your face in the shade. It's so hot our cold-

C F C G7 C G7

- est maid - en feels just as warm as a bride

Eb Fm7 Eb Ab Eb Bb7 D7

It's so hot a chick - en laid an egg on the street and it fried, We're

Moderately

Recorded By AL HIRT

**SUGAR LIPS**By BILLY SHERRILL and  
BUDDY KILLEN

G7

C

C7

C A+ A7 D7 G13 F# C G7 1/2 C

## COMES LOVE

**Refrain** *mf*

Comes a rain storm Put your rub-bers on your feet, Comes a snow storm You can  
(Comes a) heat wave You can hur-ry to the shore, Comes a sun-mons You can

get a lit-tle heat; Comes love, \_\_\_\_\_ noth-ing can be done. \_\_\_\_\_  
hide be-hind the door; Comes love, \_\_\_\_\_ noth-ing can be done. \_\_\_\_\_

Comes a fire \_\_\_\_\_ Then you know just what to do, Blow a  
Comes the mea-sles You can quar-an-tine the room. Comes a

tire \_\_\_\_\_ You can buy an-oth-er shoe; Comes love, \_\_\_\_\_ noth-ing can be  
"Mous-ie" You can chase it with a broom; Comes love, \_\_\_\_\_ noth-ing can be

done. \_\_\_\_\_ Don't try \_\_\_\_\_ hid-in' 'Cause there  
done. \_\_\_\_\_ That's all \_\_\_\_\_ broth-er, \_\_\_\_\_ if you've

is-n't a-ny use, \_\_\_\_\_ You'll start \_\_\_\_\_  
ev-er been in love, \_\_\_\_\_ That's all \_\_\_\_\_

slid-in' \_\_\_\_\_ When your heart turns on \_\_\_\_\_ the juice. Comes a  
broth-er! \_\_\_\_\_ You know what I'm speak-ing of! Comes a

head-ache You can lose it in a day, Comes a tooth-ache See your  
night-mare You can al-ways stay a-wake, Comes de-pression You may

**Chords:** Gmi., D7, C (dim. 7), D7, E♭7, Gmi., Gmi. 6, D7, Gmi., D7, C (dim. 7), D7, E♭7, D7, Gmi., Gmi. 6, D7, G7, G7, G7, G7, Cmi., G7, Cmi., G7, Cmi., E♭6, F7, D7, Gmi., D7, Gmi., D7.

den - tist right a - way; Comes love, noth - ing can be  
 get an - oth - er break; Comes love, noth - ing can be

1. Gmi. Gmi.6 D7 2. Gmi.

done! Comes a done!

## Harrigan

RERAIN G E7 A7 D7 G D7

H - A - dou - ble R - I - G - A - N spells Har - ri - gan.

G D7 A mi 7 D7

Proud of all the I - rish blood that's in me, 'Di - vil' a man can say a word a -

G G E7 A7

gin' me. H - A - dou - ble R - I -

D7 D7+ B [Tacet] G Cmi. G Cmi.

G - A - N, you see, Is a name that a shame nev - er

G G aug. G G D7 1 2

has been con - nect - ed with, Har - ri - gan, that's me! me!

# THROUGH THE YEARS

Words by  
EDWARD HEYMAN

from the Musical Play "Through The Years"  
D $\flat$

Music by  
VINCENT YOUMANS

*Cantabile*

Through the years, I'll take my place, be - side you,

Smil - ing through the years.

*mp poco a poco crescendo*

Through your tears, I'll keep my place be -

*mp F $\sharp$ m $^7$  B $\flat$ m $^7$  A $\flat$  dim A $\flat$  B $\flat$ m $^7$  E $\flat$  $^7$  A $\flat$*

side you; Smil - ing through your tears.

*mp Poco animando*

I'll be near, no mat - ter when or

*A $\flat$ m $^7$  D $\flat$  $^7$  G $\flat$ maj $^7$  G $\flat$  $^7$  C $\flat$  C $\flat$ m $^7$ -5 dim*

where, Re - mem - ber, what is mine, I'll al - ways

*G $\flat$  G $\flat$ m D $\flat$  A $\flat$ m $^7$ -5*

share. Through the night, I'll

*G $\flat$  G $\flat$ m D $\flat$  poco a poco cresc.*

be a star to guide you; Shin - ing

bright, Though clouds may come and hide you.  
 Through the years till love is gone and  
 time first dis - ap - pears,  
 I'll come to you, smil - ing  
 through the years.

Chords:  $A\flat^7$ ,  $Fm^7-5$ ,  $B\flat^7$ ,  $Ebm$  *molto cresc.*,  $Cm^7-5$  *ff appassionato*,  $G\flat$ ,  $Gbm$ ,  $D\flat$  *acc.*,  $Bbm^6$ ,  $A+$ ,  $Bbm^6$ , *mezzo voce rit.*  $D\flat$ ,  $G\flat$ ,  $D\flat$ ,  $G\flat$  *allarg.*  $D\flat$ ,  $A\flat^7$  *rit.*,  $A\flat^7$ ,  $D\flat$  *a tempo cresc.*,  $G\flat$ ,  $G\flat$ ,  $Ebm^7$ ,  $D\flat$

# When I Take My Sugar To Tea

SAMMY FAIN, IRVING KAHAL & PIERRE NORMAN

When I tak - my sug - ar to tea, All the boys are jeal - ous of me; 'Cause I }  
 vow - dy, that's me, She's a high - hat ba - by, That's she. So I }  
 nev - er take her where the gang goes, When I take my sug - ar to tea. I'm a  
 tea. Ev - 'ry Sun - day af - ter - noon, We for - get a - bout our cares,  
 Rub - bing el - bows at the Ritz With those mil - lion - aires. When I  
 take my sug - ar to tea, I'm as Ritz - y as I can be, 'Cause I  
 nev - er take her where the gang goes, When I take my sug - ar to tea.

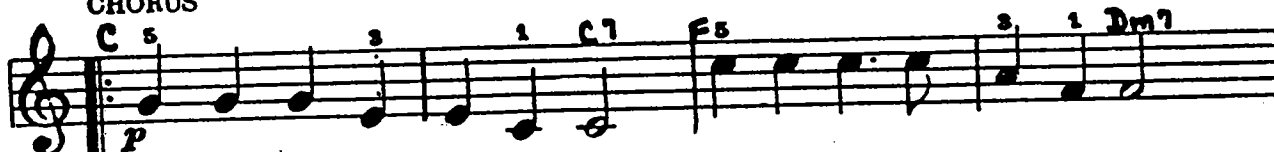
Chords:  $F$ ,  $F\sharp dim$ ,  $C7$ ,  $D7$ ,  $Gm7$ ,  $Bbm$ ,  $Ebm$ ,  $Bb$ ,  $G7$ ,  $D\flat7$ ,  $C7$ ,  $F$ ,  $F\sharp dim$ ,  $C7$ ,  $D7$ ,  $Gm7$ ,  $Bbm$ ,  $F$ ,  $C7$ ,  $F$

# Peter Cottontail

Moderato

Words and Music by  
STEVE NELSON  
and JACK ROLLINS

## CHORUS

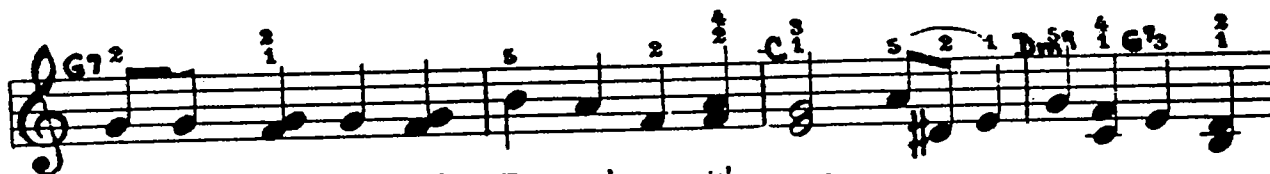


### Easter Version

1. Here comes PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -
2. Here comes PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -

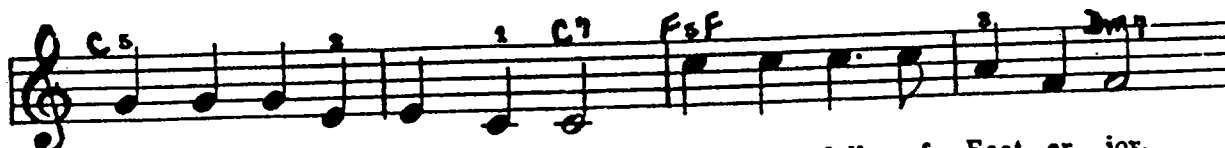
### Year 'Round Version

1. Look at PE - TER COT - TON - TAIL, Hop - pin down the bun - ny trail, -
2. Lit - tle PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -



Hip - pi - ty hop - pin', East - er's on it's way.  
Look at him stop, and lis - ten to him say:

Hip - pi - ty hop - pin' on his mer - ry way.  
Hap - pened to stop for car - rots on the way.



Bring - in' ev - 'ry girl and boy Bas - kets full of East - er joy, -  
"Try to do the things you should." May - be if you're ex - tra good, -

He's the king of Bun - ny land, 'Oause his eyes are shin - y and -  
Some - thing told him it was wrong, Farm - er Jones might come a - long -



Things to make your East - er bright and gay.  
He'll roll lots of East - er eggs your way.

He can spot the wolf a mile a - way.  
And an aw - ful price he'd have to pay.

He's got jel - ly beans for  
You'll wake up on East - er

When the oth - ers go for  
But he knew his legs were





Tom-my, Col-ored eggs for sis-ter Sue, There's an or-chid for your  
morn-ing And you'll know that he was there. When you find those choc-late  
clo-ver And the big bad wolf ap-pears He's the one that's watch-ing  
fast-er So he nib-bled three or four. And he al-most met dis-



Mom-my And an East-er bon-net, too. Oh! here comes PE-TER  
bun-nies That he's hid-ing ev-'ry-where. Oh! here comes PE-TER  
o-ver Giv-in' sig-nals with his ears. And that's why folks in  
as-ter When he heard that shot gun roar. Oh, that's how PE-TER



COT-TON-TAIL, Hop-pin' down the bun-ny trail, Hip-pi-ty hop-pi-ty,  
COT-TON-TAIL, Hop-pin' down the bun-ny trail, Hip-pi-ty hop-pi-ty,  
Rab-bit town Feel so free when he's a-roun' Pe-ter's help-in'  
COT-TON-TAIL Hop-pin' down the bun-ny trail Lost his tail but



Hap-py East-er day.  
Hap-py East-er  
some-one ev-'ry day.  
still he got a -

day.  
way.

# 44 When The Sun Comes Out

Lyric by TED KOEHLER

Music by HAROLD ARLEN

G7+ F7 Ebdim Dm7 G7+ F7 F#dim  
 When The Sun Comes Out — and that rain stops beat-in' on my win-dow  
 pane; — When The Sun Comes Out — there'll be blue-birds 'round my door sing-in'  
 Dm7 G7+ F7 Ebdim Dm7 G7+  
 like they did be-fore that ol' storm broke out — and my  
 F7 F#dim G7 Gm7 C7b9 F Fm C C#dim  
 man walked off and left me in the rain — though he's gone I doubt — if he'll  
 gal she's gone I doubt — if she'll  
 C C#dim Dm7 G7+ Cmaj7  
 stay a - way for good, I'd stop liv-in' if he should, Love is fun - ny;  
 C Cdim Gm  
 it's not al - ways peach - es, cream, and hon - ey.  
 A7+ A7 Dm7  
 Just when ev - 'ry - thing looked bright and sun - ny,  
 F C F Dm7 G7 Dm7 G7+  
 sud - den - ly the cy-clone came. — I'll nev-er be the same 'til that  
 F7 Ebdim Dm7 G7+ F7 F#dim  
 Sun Comes Out — and the rain stops beat - in' on my win - dow  
 G7 Gm7 C7b9 F Fm C C#dim  
 pane; — If my heart holds out — let it rain and let it pour, it may  
 Dm7 G7+ C E7b9  
 not be long be -fore there's a knock-in' at my door, then you'll

Am7 Fm E7+ E7 A7 D7b5 Dm7 G7b9

know the one I loved walked in, When The Sun Comes

1. C Am7 Dm7 G7+ C Am7 Dm7 G7+ 2. C F9 C

Out. When The Out.

## This Time The Dream's On Me

Picture "BLUES IN THE NIGHT"

D7addB G Em Am7 G#dim

Some-where, some - day we'll be close to- geth - er,

Am7 F#dim D7 addB G G#dim

wait and see, Oh, by the way,

Am7 D7 G G#dim D7 add B

THIS TIME THE DREAM'S ON ME. You'll take my

G Em Am7 G#dim Am7

hand and you'll look at me a - dor - ing - ly,

F#dim D7 add B B7 E7 Am7 D7-9 G F F#

But as things stand, THIS TIME THE DREAM'S ON ME.

G G+A#dim(add D) A#dim A B7 +5 B7

It would be fun to be cer- tain that I'm the

Bm7 E7 G#dim Em6 Cm6

one, to know that I at least sup -

G A7+5 A7 D7 G#dim D7 add B G Em

ply the should - er you cry up - on. To see you through

Am7 G#dim Am7 F#dim D7 add B B7 E7

till you're ev - 'ry - thing you want to be, It can't be true, but

A7 5 Am7 D7 1. G F F# G D7 add B 2. G Cm6 G

THIS TIME THE DREAM'S ON ME. Some-where, some- ME.

# BE MINE TONIGHT

*tacet* Eb Ebma7  
 See the set-ting sun, the ev-'nings just be-gun and love is in the  
Eb Gb°  
 air; BE MINE TO -  
Bb7 *tacet* Fm7 Bb7  
 NIGHT; At a time like this, would you re-fuse the  
Bb7  
 kiss I'm beg-ging you to share, BE MINE  
Bb7 Eb6 *tacet* Eb  
 TO - NIGHT. Pro-mise this my own, be-fore the night has  
Ebma7 Eb6  
 flown, you'll tell me that you care; And hold-  
Eb7 Eb7 Ab  
 me tight; Whis-per  
Abm Ebm  
 love words, oh, so ten-der, Give your  
Bb7 Ebm  
 kiss-es in sweet sur-ren-der, Let your  
Bb7 (2nd time) 1. Eb *tacet*  
 heart BE MINE TO - NIGHT. See the set-ting  
2. Eb

# I Don't Want To See Tomorrow

(UNLESS I SEE IT WITH YOU)

**Chorus**

The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The score includes a chorus and a verse. The lyrics are: 'To - mor - row, so they say, will be a love - ly day. A bright new sun will sud-den-ly break through; But I DON'T WANT TO SEE TO-MOR-ROW, Un-less I see it with you! To-mor-row, so I hear, the clouds will dis - ap-pear, The door to hap-pi-ness will o - pen wide; But I DON'T WANT TO SEE TO - MOR-ROW, Un-less you're there by my side! Don't want to walk a - lone, Don't want to dream a - lone, Just want you close to my heart, For if your love is gone, How can I face the dawn of Sun-day, or Mon-day, I just can't face one day, Un - til you say you're mine, Oh, dar-ling, please be mine And make each bright to-mor-row young and new. But I DON'T WANT TO SEE TO MOR-ROW. Un - less I see it with you! To - you!'

To - mor - row, so they say, will be a love - ly day. A

bright new sun will sud-den-ly break through; But I DON'T WANT TO SEE TO-MOR-ROW, Un-

less I see it with you! To-mor-row, so I hear, the clouds will dis - ap-pear, The

door to hap-pi-ness will o - pen wide; But I DON'T WANT TO SEE TO - MOR-ROW, Un-

less you're there by my side! Don't want to walk a - lone, Don't want to dream a - lone,

Just want you close to my heart, For if your love is gone, How can I face the dawn of

Sun-day, or Mon-day, I just can't face one day, Un - til you say you're mine, Oh.

dar-ling, please be mine And make each bright to-mor-row young and new. But I DON'T WANT TO SEE TO

MOR-ROW. Un - less I see it with you! To - you!

# Under The Bridges Of Paris

(SOUS LES PONTS DE PARIS)

**Verse**

My dar - ling, why I sing his song is eas - y to ex -  
 Pour ul - ler a Su - res nes on tien a Cha - ren -

plain. It tells what hap - pens all a - long the brid - es  
 ton. Tout le long de la Sei - ne on pas - se

of the Seine. The rug - a - bonds go there at  
 sous les ponts. Pen - dant le jour, sui - vant son

night to sleep all their trou - bles a - way, But when the  
 cours. tout Pa - ris en bu - teau dé - fi - le, L'œur plein d'en

moon is shin - ing bright, my heart wants to sing it this way.  
 train, ça va, ça vient, Mais l'air lors - que tout dort tran - quil - le

**Chorus**

How would you like to be down by the  
 Sous les ponts de Pa - ris lors - que des

Seine with me? Oh, what I'd give for a mo - ment or  
 cend in nuit. Tous sort's de gueux se sau - fil'nt en ca -

two un - der the bridg - es of Pa - ris with you.  
 chet - te et sont heu - reux d'trou - ver u - ne cou - chet - te.

Dar - ling, I'd hold you tight, far from the eyes of  
 Hô - tel du Cou - rant d'Air, où l'on ne paye pas

night. Un - der the bridg - es of Pa - ris with you,  
 cher. L'par-fum et l'eau d'est pour rien mon mar - quis,

I'd make your dreams come true. true.  
 sous les ponts de Pa - ris. ris.

1. F Bdim7 C7 2. F

## I MUST HAVE THAT MAN

Words by  
DOROTHY FIELDS

Music by  
JIMMY McHUGH

Don't want my mam-my, I don't need a friend, My heart is brok-en, it won't ev-er mend, I ain't much car-in' just

where I will end, I must have that man! I'm like an o-ven that's cry-in' for heat, He treats me aw-ful each

time that we meet, It's just un-law-ful how that boy can cheat, But I must have that man! He's hot as

Ha-des, a la-dy's not safe in his arms when she's kissed, But I'm a - fraid that he's cooled off And may-be I'm ruled off his

list, I'll nev-er be missed, I need that per-son much worsen' just bad, I'm half a-live, n' he's

driv-in' me mad, He's on-ly hu-man, if he's to be had I must have that man!

F Fm C D7 G7 Gdim

G7 G+ C+ F Fm C

D7 G Gdim G7 C Ab7 C

E7 A7 D7

G7 C C7 F Fm C

D7 G7 Gdim G7 G+ C Ab7 C

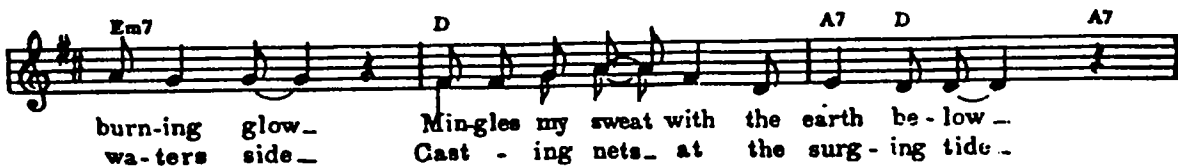
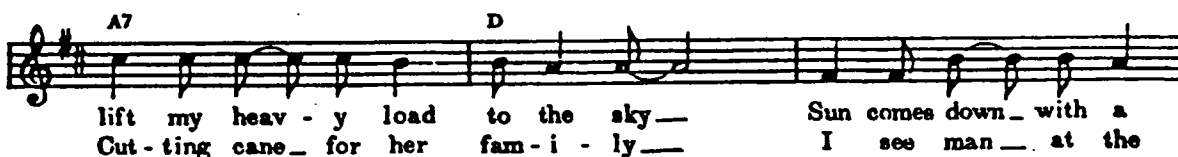
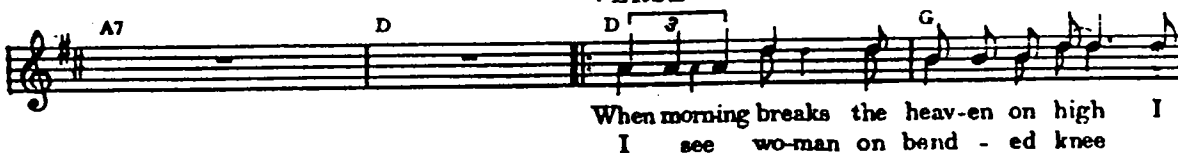
# Island In The Sun

Words and Music by HARRY BELAFONTE and LORD BURGESS

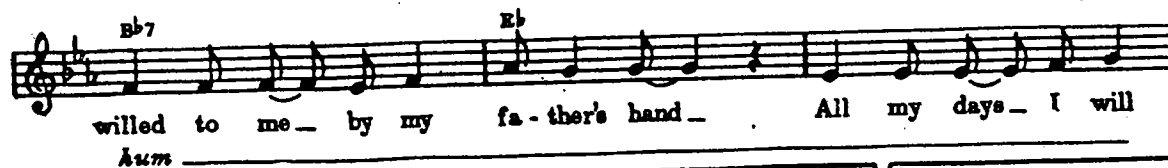
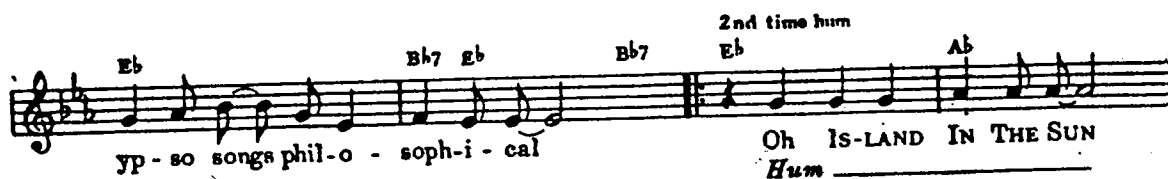
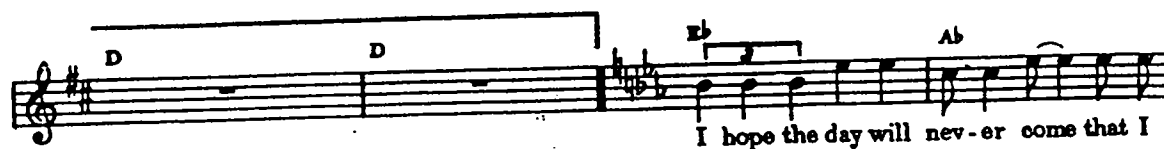
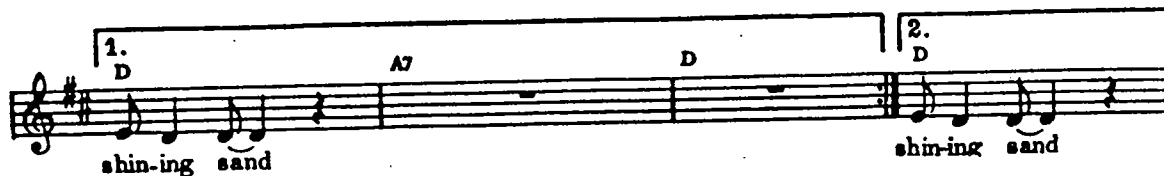
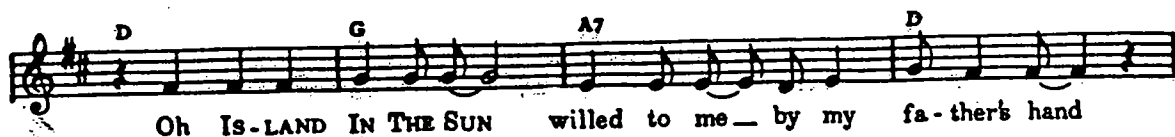
*Slow - freely*



## VERSE







# Top Hat, White Tie And Tails

## CHORUS

I'm put - tin' on my TOP HAT, Ty - in' up my  
 WHITE TIE, Brush - in' off my TAILS.  
 I'm dude - in' up my shirt front, Put - tin' in the  
 shirt studs, Pol - ish - in' my nails. I'm step - pin'  
 out, my dear, To breathe an at - mos - phere that simp - ly reeks with  
 class, And I trust that you'll  
 ex - cuse my dust when I step on the gas.  
 For I'll be there, Put - tin' down my TOP HAT,  
 Mus - sin' up my WHITE TIE, Dan - cin' in my  
 TAILS. TAILS.

# Snowbound

Refrain (with much expression)

A(B $\flat$  bass) B $\flat$ 6 Gm7 D(C bass) Cm7  
 Snow-bound to- geth- er, We're snow-bound to-  
 F7(b5) F7 E(B $\flat$  bass) B $\flat$  maj.9 B $\flat$ 6 A6 B $\flat$ 6 Gm7 F $\sharp$ m7  
 geth- er. Thank- ful the weath- er locked us  
 Fm7 B $\flat$ 9 E $\flat$ 6 Dm7 Cm7 F7  
 in. Cheek to cheek with the fi- re- place a -  
 Dm7 Gm7 Cm E $\flat$ + Cm7 A7(b5) A7  
 glow thru the night. So thru the night our love keeps  
 D7 G7(b9) Cm7 F7(b9) A(B $\flat$  bass) B $\flat$ 6 Gm7  
 glow- ing, grow- ing. Know- ing the bliss- es of  
 D(C bass) Cm7 F7(b5) F7 E(B $\flat$  bass) B $\flat$  maj.9 B $\flat$ 6 A6 B $\flat$ 6 Gm7 F $\sharp$ m7  
 whis- pers and kiss- es, Co- zy and com- for- ta- ble and  
 Fm7 B $\flat$ 9 B $\flat$ 9+ E $\flat$  maj.7  
 warm. Just a peace- ful pair  
 E $\flat$ m6 B $\flat$ 6 Gm6  
 Hap- py to be strand- ed there, Two to -  
 E $\flat$  maj.7 E $\flat$ 6 D7(b9) G9 Cm7 F7(b9) 1. B $\flat$   
 geth- er, snow-bound, bless- ing the storm.  
 G $\flat$ 7 F7+ 2. B $\flat$  B $\flat$ 6(b9)  
 storm.

# For Mama

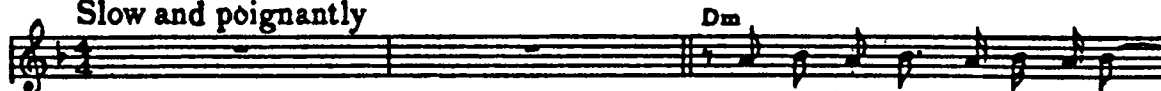
(La Mamma)

English Lyric by  
DON BLACK

Original French Text by ROBERT GALL

Music by CHARLES AZNAVOUR

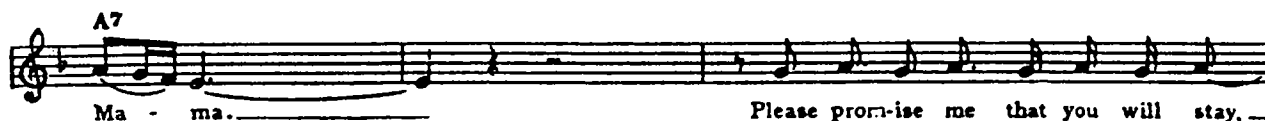
Slow and poignantly



She said, "My Son, I beg of you, -



- I have a wish that must come true, - The last thing you can do - For



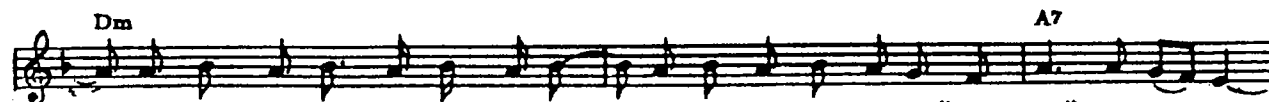
Ma - ma. - Please prom-ise me that you will stay, -



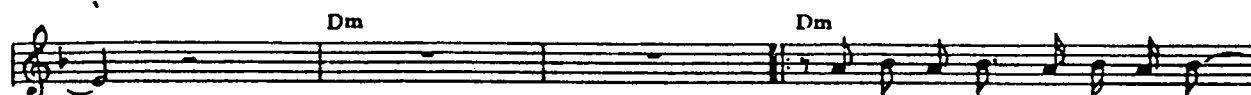
- And take my place while I'm a - way, - And give the chil-dren love each day. - I had to cry what could I



say? - How hard I tried to find a word, - I prayed she would not see me cry,



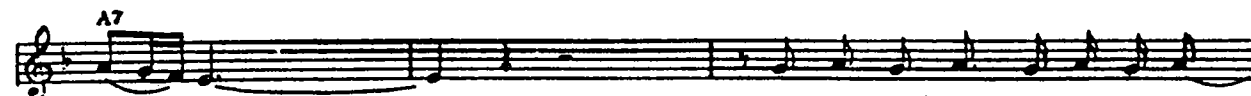
- So much to say that should be heard, - But on - ly time to say "Good - bye" to Ma - ma. -



They say in time you will for - get -  
The fam-ly's left I feel so numb -



- Yet still to - day my eyes are wet - I tell my - self to smile - For  
- I should have known this day would come - But still I try to smile - For



Ma - ma. - Now soon there'll be an-oth - er spring -  
Ma - ma. - It hurt so much, to see them go -



- And I will start re-mem-ber - ing - The way she loved to hear us sing - Her fav-'rite song A - ve Ma -  
- They have their lives to lead, I know - Now I will watch their chil-dren grow - And hear a - gain A - ve Ma -

Dm Gm C7 F  
 ri - a, A - ve Ma - ri a.  
 ri - a, A - ve Ma - ri a.

A7 Dm  
 The chil-dren have all grown up now, I kept my  
 Then I will feel the deep-est joy, I'll kiss them

Gm7 C7 C9 Fmaj.9 F6 2.Gm Gm6 Dm(sus.) Dm  
 prom-ise to Ma-ma, I can-not guide them an-y-more, I've done my  
 all, all For Ma-ma, And I will

Gm6 A7 Dm  
 best all For Ma-ma.

2.Gm Gm6 Dm(sus.) Dm Gm6 A7 Dm  
 feel so proud that I made the wish come true For Ma-ma. Still this

Gm6 Dm Bb A7  
 seems so small for all she did for

Dm Bbmaj.7 Gm6 D  
 me.

# Love Is Just Around The Corner

LEO ROBIN & LEWIS E. GENSLEN

G7 C7 F G7 C7 F  
 Love is just a-round the cor-ner, An-y cox-y lit-tle cor-ner,  
 I'm a sen-ti-men-tal mourn-er, And I could-n't be for-love-er,  
 Let's go cud-dle in a cor-ner, An-y cox-y lit-tle cor-ner,

G7 C7 F Cm D7 G7 C7 F  
 Love is just a-round the cor-ner When I'm a-round you.  
 Love is keep me on a cor-ner Just wait-ing for  
 Love is just a-round the cor-ner And I'm a-round

1. F 2. F Fine A7 Dm A7 Dm  
 you. you. Ve-nus de Mi-lo was not-ed for her charms. But  
 strict-ly be-tween us, you're cut-er than Ve-nus and what's more you've got arms.

G7 Cdim G7 Cdim G7 Cdim C D.C. al Fine

# San Francisco Bay Blues

Moderately bright

I got the blues when my bi - by left me by the San Fran-cis- co  
 Bay, \_\_\_\_\_ She's tak- in' an o - cean lin - er and she's gone so far a -  
 way, \_\_\_\_\_ I did - n't mean to treat her so bad. She's the  
 best gal I ev - er have had, She said good - bye \_\_\_\_\_ gon - na  
 make me cry, \_\_\_\_\_ I'm gon - na lay down and die. \_\_\_\_\_ I  
 have- n't got a nick - el, Ain't got a lous - y dime, \_\_\_\_\_ If she  
 don't come back I think I'm gon - na lose my mind, \_\_\_\_\_ If she  
 ev - er comes back to stay, There's gon - na  
 be an - oth - er brand new day \_\_\_\_\_ Walk- in' with my ba - by down

Chords: Bb, Eb, Ebm6, Bb, G7, C7, F7, Bb, Eb, Bb, Eb, D7, Eb, Ebm6, Bb, G7, C7.

by the San Fran - cis - co Bay. \_\_\_\_\_

Sit - Tin' down and look - in' through my back door;

Won - drin' which way to go, — Wo - man I'm so cra - zy 'bout

she don't want me no more. Think I'll take me a freight train,

Be - cause I'm feel - in' blue, Ride all the way till the

end of the line, — Think - in' on - ly of you.

Mean - while in an - oth - er cit - y just a - bout to go in - sane, —

Seems like I heard my ba - by the way she used to call my name, —

\_\_\_\_\_ If she ev - er comes back to stay, There's gon - na

be an - oth - er brand new day, — Walk - in' with my ba - by down

by the San Fran - cis - co Bay. \_\_\_\_\_

# Absent-Minded Me

Words by  
BOB MERRILL

Music by  
JULE STYNE

**Piano**

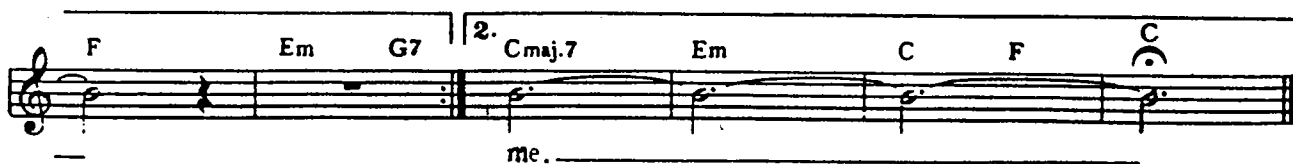
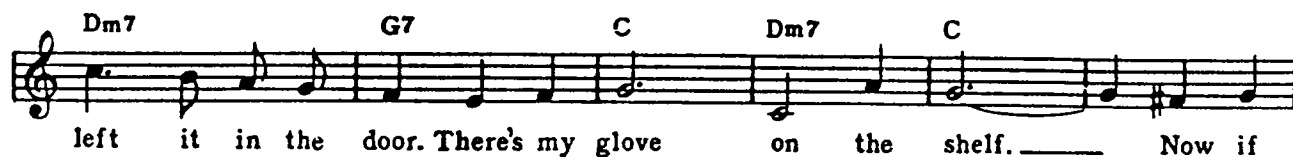
**Moderato**

The piano introduction is in 3/4 time, marked Moderato. It consists of four measures. The first measure has a melody in the right hand (treble clef) starting on G4, moving up to A4, B4, and C5, with a half note F4 in the left hand (bass clef). The second measure continues the melody in the right hand (A4, B4, C5) and has a half note G3 in the left hand. The third measure has a melody in the right hand (B4, C5, B4) and a half note F3 in the left hand, with a 'rall.' marking above the staff. The fourth measure has a melody in the right hand (A4, B4, C5) and a half note E3 in the left hand. The piece ends with a final C5 in the right hand and an E3 in the left hand.

**Refrain - Moderate waltz tempo**

The refrain is in 3/4 time, marked Moderate waltz tempo. It consists of six lines of music. The first line has a melody in the right hand (treble clef) starting on G4, moving up to A4, B4, and C5, with a half note F4 in the left hand (bass clef). The lyrics are 'Ab - sent - mind - ed me. Ab - sent - mind -'. The second line continues the melody in the right hand (A4, B4, C5) and has a half note G3 in the left hand. The lyrics are 'ed me. I'm los - ing a key or'. The third line has a melody in the right hand (B4, C5, B4) and a half note F3 in the left hand. The lyrics are 'miss - ing a glove. Just like me to lose my'. The fourth line has a melody in the right hand (A4, B4, C5) and a half note E3 in the left hand. The lyrics are 'love. Got - ta find it, Ab - sent - mind - ed me.'. The fifth line has a melody in the right hand (B4, C5, B4) and a half note D3 in the left hand. The lyrics are 'Diz - zy, dop - ey me.'. The sixth line has a melody in the right hand (A4, B4, C5) and a half note C3 in the left hand. The lyrics are 'Mixed up mop - ey me. I'm way, way a -'. Chord symbols are written above the notes: C, F, G, C, F, Em, Dm7, G7, C, G, Am, C7, F, C, Dm7, G7, C7, Fmaj.7, Dm7, G9, Cmaj.7, Em, F, Em, G9, C, F, G, C, F, Em, Dm7, G7, C.





# No More Songs For Me

Lyric by  
DAVID SHIRE and  
RICHARD MALTBY, Jr.

Music by  
DAVID SHIRE

Slowly and steadily

Voice

Piano

*mp sempre legato*

*p*

Gm9 Cm7

No more

F9 Bbmaj.7 Ebmaj.7 Eb6 A+7(b9) D9(sus.) D7 Gm7 C7 Fmaj.7 Bbmaj.7

soft tears blind - ly shed. — No more soft words

Ebmaj.7 Eb6 A+7 D7(sus.) D7 Gm9 C9 Fmaj.9 Bbmaj.9 Ebmaj.7

blithe - ly said. — No more the soft hope in time we'd

Abmaj.9 Ab6 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Abmaj.7

wed. — No more songs for me. —

Gm9 Cm7 F9 Bbmaj.7 Eb6 A+7(b9) D9(sus.) D7 Gm7 C7

Love was life, though my heart bled. — Life was

Fmaj.7 Bbmaj.7 Ebmaj.7 A+7 D7(sus.) D7 Gm9 C9 Fmaj.9 Bbmaj.9

food, and my heart fed. — Love was my wa - ter, my

Ebmaj.7 Abmaj.9 Ab6 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Ab(add9)

fire, my bread. — No more songs for me. —

Gm9 Cm7 Bbmaj.7 Abmaj.7 Gm9 Cm7 F9 Bbmaj.7 Ebmaj.7 Eb6 A+7(b9) D9(sus.) D7

No more strong arms warm - ly spread. —

Gm7 C7 Fmaj.7 Bbmaj.7 Ebmaj.7 Eb6 A+7 D9(sus.) D7 Gm9 C9

No more strong wine warm and red. — No more the

Fmaj.9 Bbmaj.9 Ebmaj.7 Abmaj.9 Ab6 D9(sus.) D+7(b9) Ebmaj.7

strong one who warmed my bed. — No more songs for me. —

Abmaj.7 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Ab(add9) Gm(add9)

No more songs for me. —

# PA-PAYA MAMA

As recorded on RCA Victor by PERRY COMO

Words and Music by  
GEORGE SANDLER,  
LARRY COLEMAN  
and NORMAN GIMBEL

## CHORUS Balone Rhythm

G D7

PA - PA - YA MA - MA, Pearl of the deep blue sea, Tell your Pa - pa -

1. To Verses Fine

G

pa - ya, — You're com-in' home with me. — 1. My sweet PA - —  
2. I —  
3. We'll —

## VERSES

G

PA - YA MA - MA wears a bam - boo skirt. She  
came to Cu - ba for a hol - i - day, PA -  
set - tle down — and live in New — Or - leans And

D7

danc - es bare - foot and her feet — don't hurt. We drink pa - pa - ya by a  
PA - YA MA - MA took my heart — a - way. Va - ca - tion's o - ver and it's  
plant pa - pa - ya trees and cof - fee beans. PA - PA - YA MA - MA how I

G To Chorus

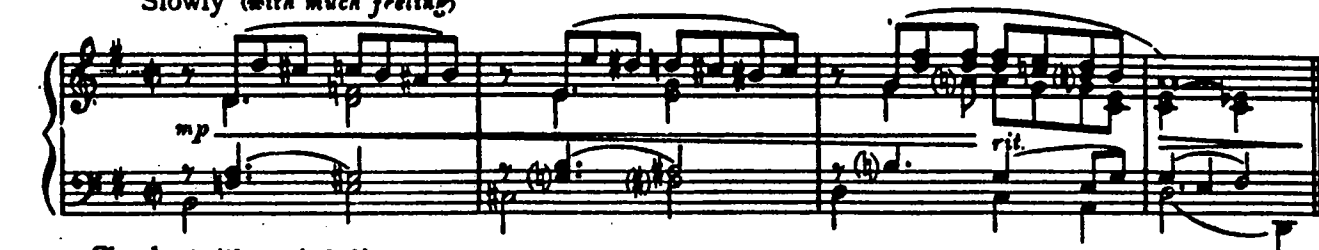
moon - lit shore, When we kiss — she hol - lers "More!" "More!" "More!"  
time — to go, When we kiss — she hol - lers "No!" "No!" "No!" PA:  
love — you so, Pack a sack — and we will go, go, go.

# Congratulations To Someone

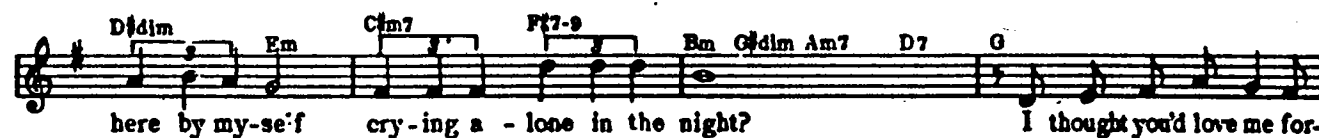
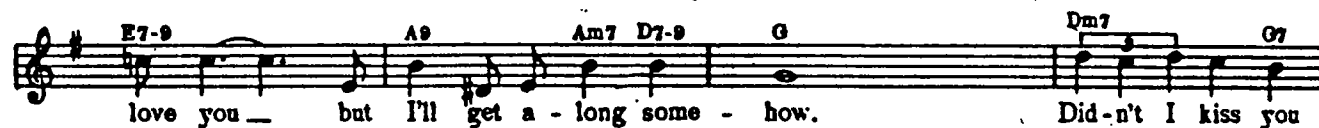
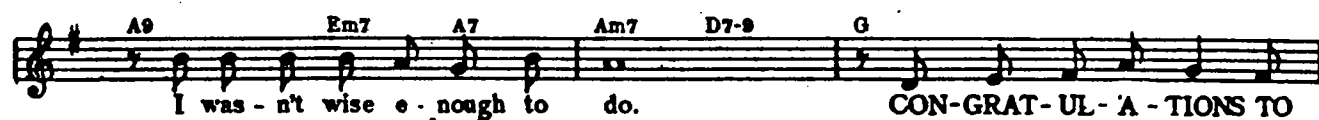
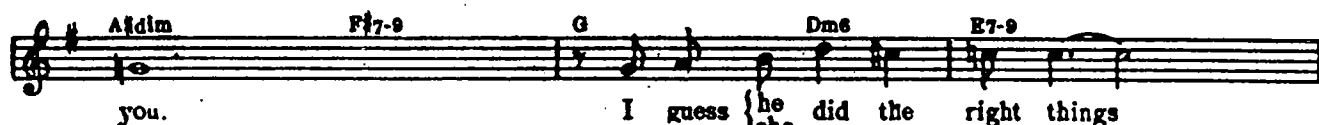
Lyric by  
ROY ALFRED

Music by  
AL FRISCH

*Slowly (with much feeling)*



*Slowly (with much feeling)*



# I've Had This Feeling Before

## (But Never Like This)

Words and Music by  
SAM H. STEPT

(Diagrams for Guitar Acc.)

Slowly with expression

**Instrumental Introduction:**

**Voice:**

I've got stars in my eyes And a catch in my throat, While my heart beats to beat the band. To be  
truth-ful with you, This thrill is not new, But some-how it's dif-ferent; it's grand! Oh!

**Chorus:**

I've had this feel-ing be-fore,— But nev-er like this! Love had me reel-ing be-fore.

But nev-er like this! Who ev-er dreamed this could hap-pen To  
some-one sup-posed to be smart? I real-ly must have been nap-pin' To let you walk off with my heart!

My dreams, and I've had quite a few,— Were nev-er like this,—  
This is too good to be true— But so was that kiss!

know by the way— my heart leaps That this time I'm play-ing for keeps. Yes,  
I've had this feel-ing be-fore,— dar-ling But nev-er like this. this.

**Guitar Chords (Accordions):**

**First Line:** Bb, Eb7, D7, Gm, C7, Bb, C7, Odim

**Second Line:** F7, Ddim, F7, G7aug, C7, F7, Eb, F7, Cdim

**Third Line:** Bb, Fm6, G7, Cm, Ebmaj7, Odim

**Fourth Line:** F9, Aaug, Bb, Fm6, Bdim

**Fifth Line:** Cm, G7, Cm, Gm, Gm7, C9, C7, Cm7

**Sixth Line:** Faug, Cdim, Bb, Fm6, G7, Cm

**Seventh Line:** Ebmaj7, Gdim, F9, Aaug, Bb, Fm7, Bb7, Faug

**Eighth Line:** Eb, Ebm, B9, Bb, Gm7, C7, Cdim

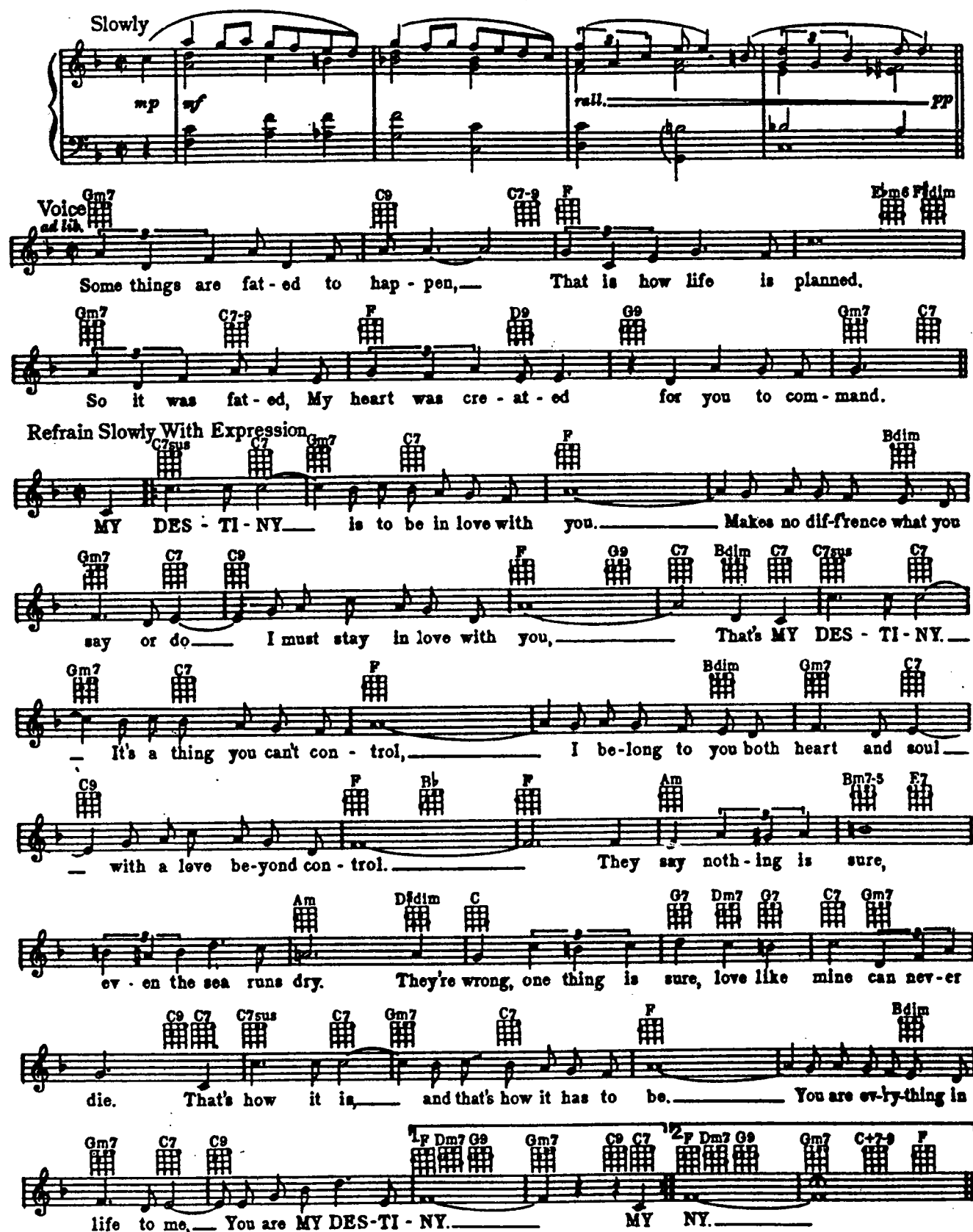
**Ninth Line:** Bb, Fm6, G7, Gaug, G7, C7, Eb, Cdim, 1. Bb, Gm7, Gb9, F7, 2. Bb, Eb7, Gm7

# My Destiny

Words by  
MACK DAVID

Music by  
JERRY LIVINGSTON

*Slowly*



*mp* *mf* *rall.* *pp*

Voice *ad lib.*

Some things are fat-ed to hap - pen, — That is how life is planned.

So it was fat-ed, My heart was cre - at - ed for you to com - mand.

*Refrain Slowly With Expression*

MY DES - TI - NY — is to be in love with you. — Makes no dif-frence what you

say or do — I must stay in love with you, — That's MY DES - TI - NY. —

It's a thing you can't con - trol, — I be-long to you both heart and soul —

with a leve be-yond con - trol. — They say noth - ing is sure,

ev - en the sea runs dry. They're wrong, one thing is sure, love like mine can nev - er

die. That's how it is, — and that's how it has to be. — You are ev-ry-thing in

life to me, — You are MY DES-TI - NY. — MY NY. —

# Little Did I Know

Lyric by  
NICK KENNY and  
CHAS. KENNY

Music by  
ABNER SILVER

*Slowly (with expression)*

*rit.*

Voice *ad lib*

Hold that pose for me, dar-ling Just let me look at you. Is it poss-i-ble you are my i-  
deal? Kiss me and let me feel that you are real:

Refrain *Broadly a tempo*

LIT-TLE DID I KNOW when I met you I would learn to wor-ship you so  
Thought I'd kiss and then for get you, LIT-TLE DID I KNOW  
Lit-tle did I dream your ca-ress-es Meant more than a pass-ing hell-o.  
Now my fool-ish heart con-fess-es. LIT-TLE DID I KNOW. A-pril in the moon-light, the  
thrill of a June night, Those bi-cy-cle rides with you. Christ-mas and Thanks-giv-ing, the  
rap-ture of liv-ing, Were things that I nev-er knew. You were like a star far a-  
bove me, I was just a dream-er be-low, Lit-tle did I dream you'd  
love me, LIT-TLE DID I KNOW. KNOW.

From the R. K. O. Picture "BUNDLE OF JOY"

## Someday Soon

Lyric by  
MACK GORDONMusic by  
JOSEF MYROW

## Verse-Recitative

Slow Eb Fm7 Bb7-9

Voice: Al-though the love of my life and I have nev-er met, I

Piano: *rit.*

guess as yet it was-n't meant to be. I'm sure Fa-ther Time, hand in hand with Des-ti - ny, Is

Ebm Ab7-9 Ab7+5 Dbm7 Gb7 D#m7 D#m6 G#m

bound to get a-round to me. From what I say, you can gath-er I

C#m7 F#7 B G#m G7

face the fu-ture rath - er op - ti - mis - ti - c'ly,

## Refrain-Slow, with a mellow beat

G7-9 C C7 Fmaj7 E7+5 F7

SOME-DAY SOON, on a strange and mag - ic street we will

Am Am7 D9 Fm C Cdim

meet, my love, yes, you will come a - long. All the joys that were ev-er de-

Dm7 G7 Cmaj7 C7 Gm7 A7-9 D7 G7-9

nied me, All at once will be walk - ing be - side me. Some-how, SOME-DAY



C

C7

Fmaj7

E7+5 E7

Am

Am7

67

SOON, My sad heart will change its tune, from a blue la-ment in-to a beau-ti-ful  
 song. Un - til then, I'll keep wait-ing, wait-ing, wait-ing, wait-ing, pa-tient-  
 ly. Deep in - side this long - ing grows, so as the  
 old ex - pres-sion goes, SOME - DAY SOON can't come too soon for  
 me. SOME - DAY me.

1. C Am Db7 G7 G7-9 2. C

## Just A Girl That Men Forget

Valse moderato

By AL DUBIN, FRED RATH and JOE GARREN

You're the kind of a girl that men for - get, just a toy to en -  
 joy for a - while For when men set-tle down they al - ways get an  
 old fash-ioned girl, With an old fash-ioned smile, And you'll soon re - a -  
 lize you're not so wise, When the years bring you tears of re -  
 gret, When they play HERE COMES THE BRIDE you'll stand out -  
 side, just a girl that men for - get. You're the get.

B7 G E7 Am Gdim G E7 A7 D7 1. G D7 2. G

Theme Melody from the 20th Century-Fox CinemaScope Production "DÉSIRÉE"

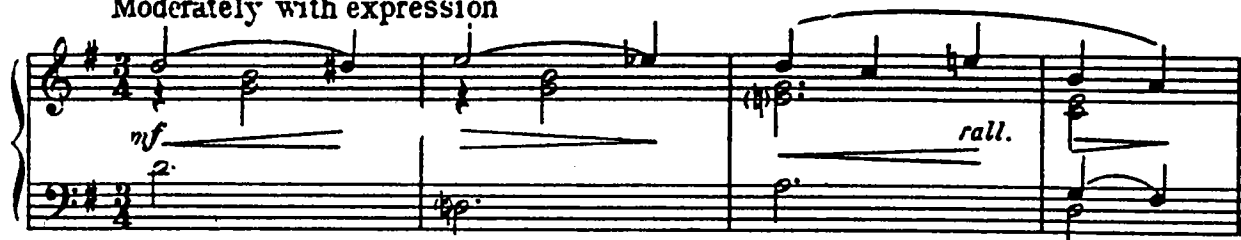
# THE SONG FROM DÉSIRÉE

(WE MEET AGAIN)

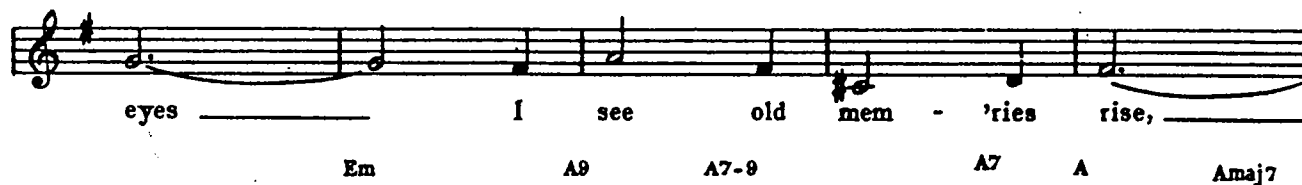
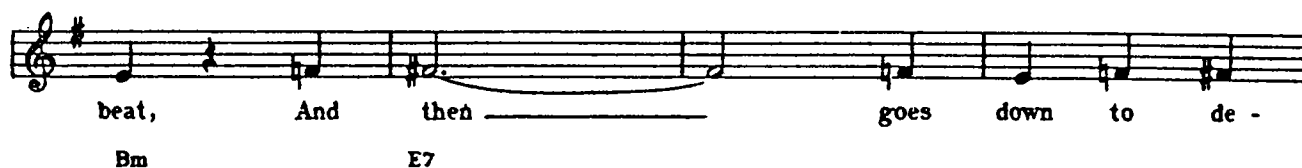
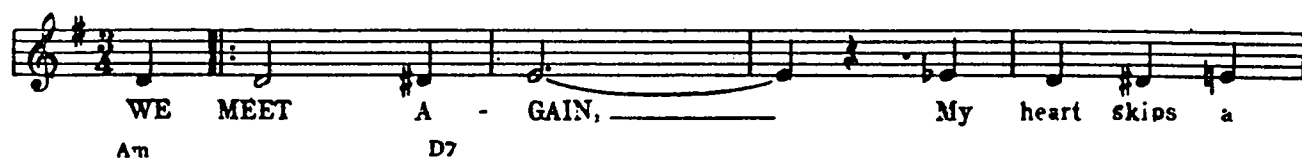
Lyric by  
KEN DARBY

Music by  
ALFRED NEWMAN

Moderately with expression



+1 G



A7 Am7 D7 Fm6 Am7 D9 D7-9

you I feel the fier - y touch of you. Then

G Am

thru the haze I see all our yes - ter -

D7 Bm E7

days, You loved me a thou - sand ways,

Am

Each one I re - mem - ber.

Cm Bm7 Em7

Though I know we met but a smile a -

A9 A6 A9 A7-9 G

go I know you by heart as though our

D7 Dm6 E7

love had al - ways been. So love me

Am Am7 D7-9 +5 D7-9 1. G Em7

now for we may nev - er meet a - gain.

Am7 D7 2. G C G

WE gain.

# Ring, Telephone, Ring

Words and Music by  
BUCK RAM and PETER TINTURIN

VERSE: *ad lib.*

**Moderato**

*F G#dim Gm7 C6 F G#dim*

My heart points a fin-ger at me and says: "You can't run a-way from the

*C9-b9-7 F G#dim Gm A+-7 Dm G7-b9 C9 A7*

past: My heart points a fin-ger at me and says: "It's your fault it all did-n't last." I try to con-

*Dm Em7 A7 Dm Bbm F D#7 C7sus. C+*

vince my-self I'm hap-py a-lone, But then, in the hush of the night, I say to my phone:

CHORUS: *Rhythmic, with expression*

*F C+ F Cm D7sus. Gm Bbm6 F Dm*

I'm lone-some to-night, RING, TEL-E-PHONE, RING, I'm through with pre-tend-ing,

*Gm7 C7 A+ D9 G9 C7 F C+ F Cm D7sus.*

There's no way to for-get, I miss her to-night, RING, TEL-E-PHONE, RING,

*G Bbm6 F Dm Gm7 C7 F Cm7 F7 Cm7 Fdim F7 Cm9 F9*

This night has no end-ing, Dreams of her lin-ger yet, Like a cou-ple of fools we part-ed, I

*Bb F+ Bb Bbm F6 Dm D7b9 Gm7 C+9 C7b9*

vowed I'd nev-er call, Now I'd give my all To have her with me, but where can she be?

*F C+ F Cm D7sus. Gm Bbm6 F Dm Gm7 C7*

I need her to-night, RING, TEL-E-PHONE, RING, If I could but hear her, Oh, what joy it would

*A+ A7 D7sus. Gm Bbm6 F D#7 Gm C7 b9*

bring, I beg of you please, please, RING, TEL-E-PHONE, RING. RING!

Sung by Ida Lupino in the 20th Century-Fox Picture "ROAD HOUSE"

# THE RIGHT KIND

Words and Music by  
DON GEORGE,  
CHARLES HENDERSON  
and LIONEL NEWMAN

Slow Blues



Slow Blues

There's on-ly one kind of lov-in', one kind of kiss-in', The Right Kind — The  
Right Kind There's on-ly one kind of lov-in', that I've been miss-in', The  
Right Kind — I'm tired of too man-y guys — with cas-u-al eyes — I  
know their lines from A to Z — I want a man who is no — "al-so ran" —  
Dad-dy-o dad-dy oh where can you be. — There's on-ly one kind of heav-en  
break-fast at sev-en The Right Kind — The Right Kind There's on-ly one kind of liv-in',  
worth all the giv-in' The Right Kind — I got the word from my heart — I  
heard from my heart — and I find that we a - gree — There's on-ly one kind of lov-in', The  
Right Kind of lov-in' your kind of lov-in' for me. — There's on-ly —

Chords: F9, C, G7, G9, C9, Gmi7, C7, C7aug, F9, Fmi, C, Dmi7, G7, Cma7, C8, E7aug, E7, Ami, Caug, C, D9, Dmi7, D7-5, G7, F9, C, Gmi7, Eb, C9, F, C7aug, C7, C7aug, F9, Fdim, C, C9, Bb7, A9, Dmi7, G9, Gmi6, A9, D9, G7, C, 1 D7-3, G7, 2 Ab7, C

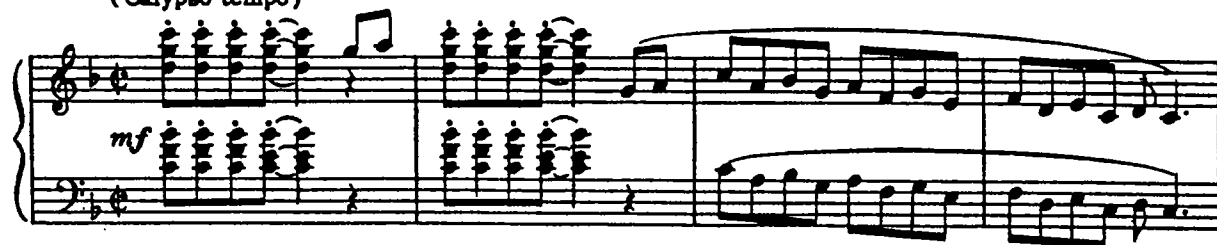
# MANGOS

Lyric by  
SID WAYNE

Recorded by ROSEMARY CLOONEY on Columbia Records

Music by  
DEE LIBBEY

(Calypso tempo)



MAN - GOS, pa - pay a, Chest - nuts from the fire, In  
my house of straw I have so much more. Pie from the  
pig - eon I fix in the "Kidg - eon," Each bite is just right for your  
ap - pe - tite. Now, if you like the way I cook, And if you  
like the way I look, Then step in side my shad - y nook, And you'll find  
MAN - GOS and pa - pay - as, an - y - thing your heart de - sir - es! MAN - GOS, pa -  
Come with me,  
pay a, Chest - nuts from the fire, The food is so "gude" you will wan - na stay.  
Lov - er, and you will dis - cov - er  
(So) Eat up and drink up and may - be you think up the  
day when we say, "Preacher man, O. K." man, O. K! (Spoken) O. K!

From the 20th Century-Fox Production "FALLEN ANGEL"

Lyric by  
KERMIT GOELL

## SLOWLY

Music by  
DAVID RAKSIN

Moderato

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, featuring a series of eighth and sixteenth notes, with a crescendo leading to a final chord. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'.

REFRAIN - *Slowly*

Vocal melody for the refrain, starting with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The tempo is marked 'Slowly'. The melody is written on a single staff with a treble clef. Chord symbols are written above the notes. The lyrics are written below the staff.

Chord symbols: Eb, Fm7, Bb7b9, Eb, Gbdim., Eb, Fm7, Bb7, Bbm7, Eb7b9, Ab, Dm7, G7, Cm7, F7b9, Fm7, Bb7, Eb, Fm7, Bb7b9, Eb, Gbdim., Eb, Fm7, Bb7, Bbm7, Eb7, Ab, Abm, Eb, Ebdim., Fm7, Bb7b9, Eb6, Fm7, Bb9, Eb6, Ebm7, Eb6, Fm7, Bb9, Eb6, Cm7, F7b9, Fm7, Bb7+, Eb, Fm7, Bb7b9, Eb, Gbdim., Eb, Bbm6, C7 + C7, Fm, Abm6, Eb6, C7b9, Ebm7, Fm, Bb9, Eb, F9, Bb7+b9, Eb, Bb9b5, Eb.

Lyrics:  
SLOW-LY I o-pened my eyes ha - zy with mist, SLOW-LY my  
lips re - al - ized they had just been kissed. SLOW-LY you  
stirred in my arms thrill - ing me so, Soft - ly you  
sighed and you whis - pered, "Don't ev - er let me go." Then to my  
ears\_\_\_\_\_ there came the sound of mu - sic play - ing all a -  
round And in your eyes\_\_\_\_\_ a won-d'rous light told me that this  
night\_\_\_\_\_ was for - ev - er. SLOW-LY the moon came in view,  
smil - ing a - bove That's when I sud - den - ly knew that  
{ I was } in love. { we were } love.

## CARELESSLY

Words by  
CHARLES & NICK KENNY

Music by  
NORMAN ELLIS

**PIANO** Moderato

**VOICE** Cm B7 Bb7 Eb Abm Fdim Eb7 Ab

*mf*

Love is a treas-ure, No one can meas-ure, Love is a  
Love is a flow-er, Born in a bow-er, Love is a

Bb7 Eb Gm Eb7 Ab D7

pre-cious thing; I took love light-ly,  
fra-grant rose; Love blooms for - ev - er,

Eb Bbm Bb C7 Bb Eb C7 F7 Bb7

Now love is gone And now I can't help re - mem - ber - ing.  
Or just a day And I feel its thorns re - mem - ber - ing.

## REFRAIN

*mf* A9 Bb9 Bb7 Edim Fm 3 Ab Bb7 Bb+5

How CARE - LESS - LY, — You gave me your heart — And

Eb Cdim B7 Eb B7 Eb Bbm C7

CARE - LESS-LY, — I broke it sweet - heart, — I

took each ten - der kiss you gave to me, Ev - 'ry

F9 Abm Bb7 A9 Bb9 Bb7

kiss made you a slave — to me, Then CARE - LESS - LY, —

Edim Fm Ab Bb7 Bb+5 Eb Cdim B7

— I told you good - by, — But now at night, —



Eb B7 Eb Bbm C7 Abm  
 I wake up and cry, I wish I  
 Bb7 Eb Cdim Ab7 Fm G7 Cm Eb  
 knew a way to find the love I threw a - way,  
 F7 Ab Bb7 Eb C7 F9 Bb7 A7 Eb  
 So CARE-LESS-LY. How LY.

## All Dressed Up With A Broken Heart

C G7 Cdim C E7  
 I'm All Dressed Up With A Bro - ken Heart. Pre - tend - ing I'm with  
 F A7 Dm G7 Em A7  
 you. — Some - one else in my arms, On - ly brings back your charms, It's a  
 D7 Dm G7 C G7 Cdim  
 game I just can't car - ry thru. — When I'm a - lone, then the tear drops  
 C E7 F A7 F F#dim  
 start. I re - a - lize it's true, — I'm All Dressed Up With A  
 C A7 Dm G7 C  
 Bro - ken Heart, And still in love with you. —

## Say You're Mine Again

Tune Uke  
A D F# BWords and Music by  
CHARLES NATHAN  
and DAVE HEISLER

Slowly with expression

Say the sun will nev-er shine, a - gain, and say the rose that blooms will nev-er bloom - a -

gain, but come what may, I know I must have you - a - gain, my dar-ling, SAY YOU'RE

MINE A - GAIN. Say that spring will nev-er come a - gain, and say the chap-el

bells will nev-er ring - a - gain, no mat-ter what will be I must be yours - a - gain, so dar-ling, SAY YOU'RE

MINE A - GAIN. If I were to lose - all the world and its treas-ures, who

cares, Let it be - as it may. As long - as I have you be-side me, I'll

al - ways be hap - py that way. Say I'll nev-er see the rain - a - gain, and say I'll nev-er

hear a sweet re-frain - a - gain, and say that I was wrong and I'm to blame - a - gain, but dar-ling, SAY YOU'RE

MINE A - GAIN. Say the MINE A - GAIN.

From the BILLY GRAHAM Picture "OIL TOWN, U.S.A."

# Somebody Bigger Than You And I

By JOHNNY LANGE (A. S. C. A. P.)

HY HEATH (A. S. C. A. P.)

and SONNY BURKE (A. S. C. A. P.)

*Moderato (with much feeling)*



## CHORUS

Eb Ebmaj7 Cm Gm A7 Ab9 Eb Fm7 Bb7  
 Who made the mountain, who made the tree, Who made the river flow to the sea, And  
 Cm Gm Abmaj7 Eb Cm Cm7 F7 Bb7  
 who hung the moon in the star-ry sky? SOME-BOD-Y BIG-GER THAN YOU AND I.  
 Eb Ebmaj7 Cm Gm A7 Ab9 Eb Cb7 Fm7 Bb7  
 Who makes the flowers bloom in the spring, Who writes the song for the robin to sing, And  
 Cm Gm Abmaj7 Cb7 Eb Cm  
 who sends the rain when the earth is dry? SOME-BOD-Y BIG-GER THAN  
 F7 Bb7 Eb Fm7 Bb7-9 Eb Fm7 Gm Cm7 Fm7 Bb7-9 Eb Ebm  
 YOU AND I— He lights the way when the road is long, Keeps you company. With  
 Bb Gm7 Bbmaj7 Bb6 Cm Cm7 F7 Fm7 Bb7  
 love to guide you He walks be-side you, Just like he walks with me.  
 Eb Ebmaj7 Cm Gm A7 Ab9 Eb Cb7 Fm7 Bb7  
 When I am wear-y, Filled with des-pair, Who gives me cour-age to go on from there, And  
 Cm Gm Ab Cb7 Eb Cm  
 who gives me faith that will nev-er die? SOME-BOD-Y BIG-GER THAN  
 Fm Fm7 1 Eb Fm7 Bb7-9 2 Eb Cb Eb  
 YOU AND I— I—

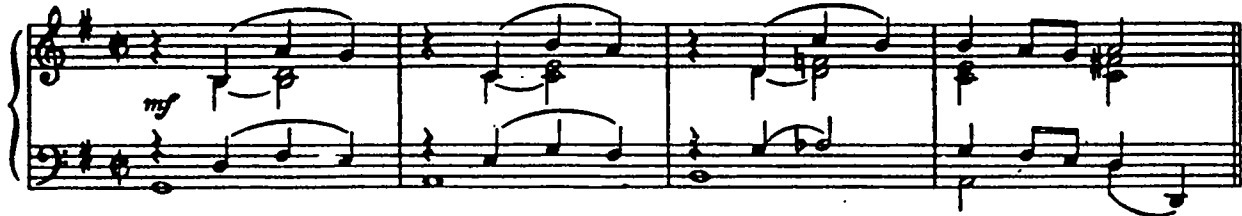
Featured by PERRY COMO

# Tell Me A Story

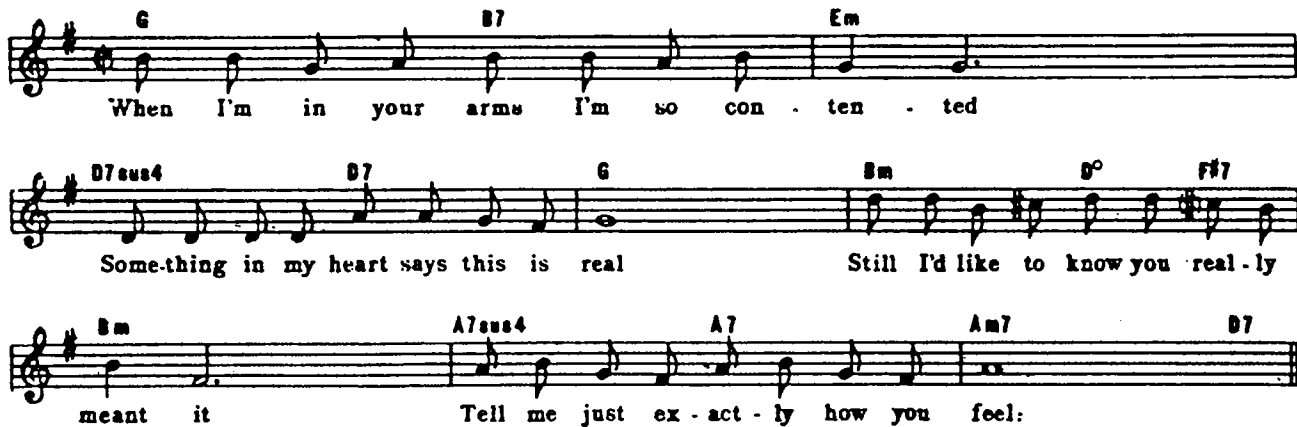
Words by  
MAURICE SIGLER

Music by  
LARRY STOCE

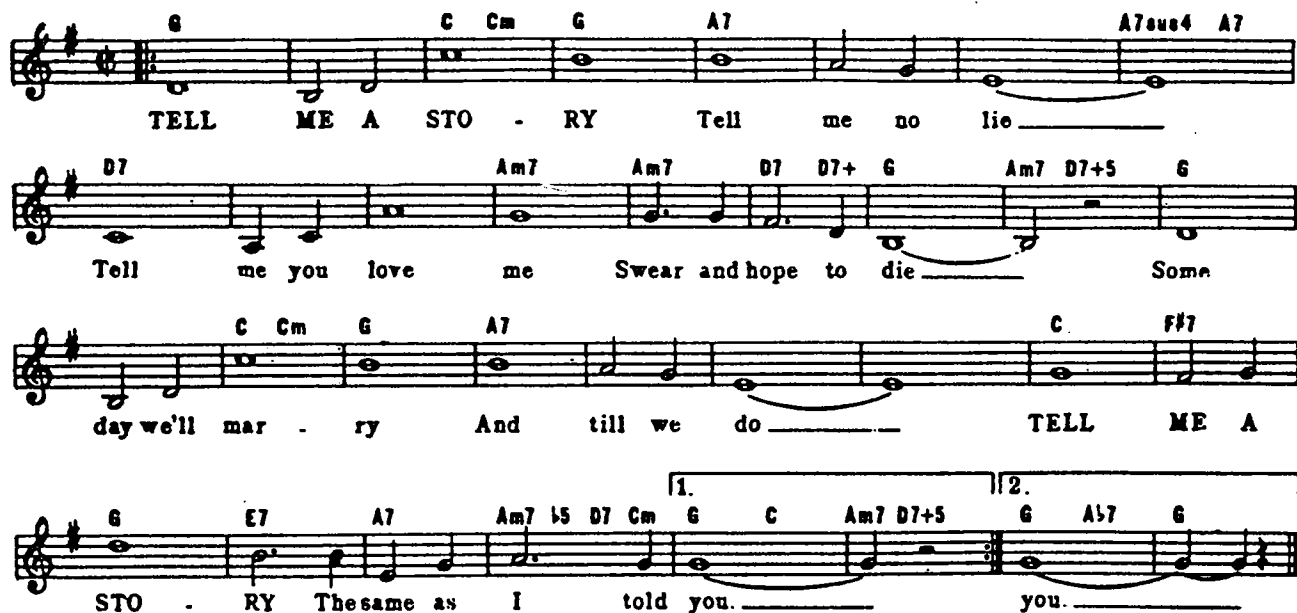
*Slowly (with expression)*



VERSE (*ad lib.*)



CHORUS (*Slowly with expression*)



From The United Artists Picture "Song Of The Open Road"

Lyric by  
**KIM GANNON**  
· A. S. C. A. P.

# Too Much In Love

Music by  
**WALTER KENT**  
A. S. C. A. P.

**Slowly (with expression)**

Verse

Half the time I don't know what I'm do - ing, I'm walk - ing in an ev - er lov - ing

daze; There should be some - one to see that no harm comes to me

on ac - count of re - cent - ly ev - 'ry - bod - y says I'm

Refrain

TOO MUCH IN LOVE to know what I'm do - ing, TOO MUCH IN

LOVE but it's di - vine, All I can think of are these sighs of

yours, those eyes of yours that shine, TOO MUCH IN

LOVE, But, Oh! how I love it, This is no fly - by - night af - fair,

I may wind up be - hind my dreams, But I'm TOO MUCH IN

1. LOVE to care. 2. care.

Sung by Gene Kelly and Judy Garland in the M-G-M Picture "SUMMER STOCK"

# YOU WONDERFUL YOU

Lyric by  
JACK BROOKS and  
SAUL CHAPLIN

Music by  
HARRY WARREN

Moderately



Refrain, Moderately

I'm glad I met you, YOU WON-DER-FUL YOU, I won't for -

get you. YOU WON-DER-FUL YOU. You're like a breath of spring, A

whole new thing\_ has hap - pened, and with - out much a - do, I

look at you\_ and there stands love, My arms a - round you, that's won-der-ful

too, I'm glad I found you. YOU WON-DER-FUL YOU,

— Re-mem-ber find-er's keep-ers, los-er's weep-ers, And be-cause that's true, you're

mine now, YOU WON-DER-FUL YOU. I'm glad I YOU.

# THE WORLD I USED TO KNOW

81

Words and Music by  
ROD MCKU'EN

Moderately

C C Maj7 C6 C Am

Some - day some old fa - mil - iar to rain  
Some - day the man I used to be  
Some - day THE WORLD I USED TO KNOW

Dm9 G7 C C Maj7 C6 C

will come a - long and know my  
will come a - long and call on me  
will come a - long and bid me

Dm G7 Dm G7

name.  
me.  
go.

And then my shel - ter will be  
And then be - cause I'm just a  
Then I'll be leav - in' you be -

Gm6 A7 Dm G7

gone,  
man,  
hind,

And I'll have to move a -  
You'll find my feet are made of  
For love is just a state of

C (tacet) Em Dm

long.  
sand.  
mind.

But till I do I'll stay a -  
But till that time I'll tell you  
But till that day I'll be your

C Maj7 Am Dm7 G9

while  
lies  
man

And track the hid - den coun - try of your  
And char - ter hid - den boun - daries of your  
And love a - way your trou - bles if I

1-2 C 3 C

smile.  
eyes.

can.

# An Occasional Man

From the Paramount Picture "THE GIRL RUSH"

Edited by  
Wm. Ellfeldt

Tune Uke  
A D F# B

By HUGH MARTIN  
and RALPH BLANE

**Piano** *mf* **Rhythmic**

**Voice**

I got an is - land in the Pa - cif - ic And ev - 'ry-

thing a - bout it is ter - rif - ic. I got the sun to tan me,

Palms to fan me and... An Oc - ca - sion - al Man.

I love my is - land, It's ver - y

laz - y. If I should ev - er leave it, I'd be craz - y. I got pa -

pa - yas, peach - es, sand - y beach - es and...

An Oc - ca - sion - al Man. When If

I you're go on swim - min', leave I am your al - ways is dressed in a style; cute,

**Chords:** \* Gmaj.9, Am7, Gmaj.7, Am7, D7, Gm, D9, Bb+, Cm6, A7, A7+, Bb7, Am7, D9, Gmaj.9, Am7, Gmaj.7, Am7, D7, Gm, D9, Bb+, Cm6, A7, A7+, Am7, G, D7, Bb7, Cm, Gm7, Gm6, Cm, Gm7, Gm6, Dm7, Gm.

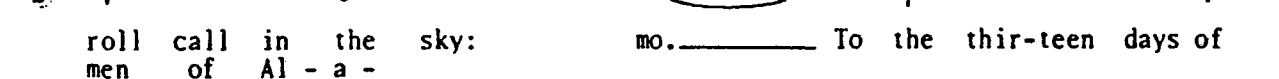
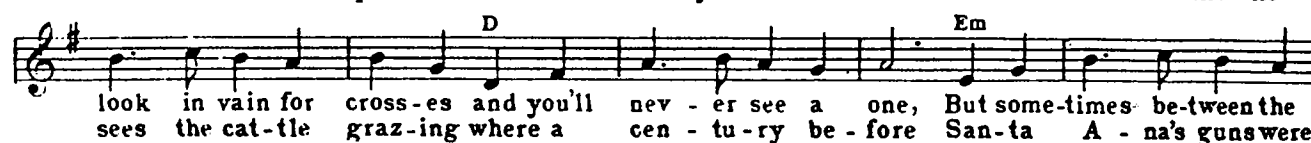
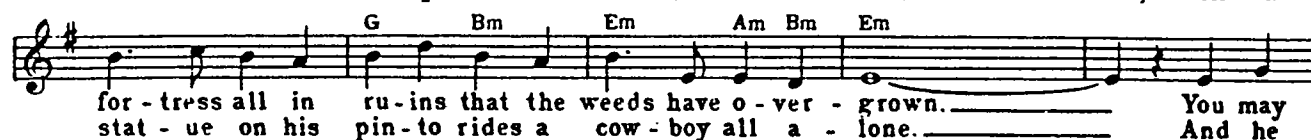


Dm7 Gm Cm Gm7 Gm6 Cm Gm7 Gm6  
 'Cause I go swim - min', Wear - in' just a  
 Per - haps, by your leave, I can be your  
 great big smile. My lit - tle is - land — was made for  
 pas - sion fruit.  
 Am7 Gmaj.9 Am7 Gmaj.7 Am7 D7  
 pleas - ure, And in the cool of eve - ning it's a treas - ure. And when the  
 Gm D9 Bb+ Cm6 A7 A7+ A7  
 hour grows lat - er, What is great - er than  
 D7+ Gm Am7  
 An Oc - ca - sion - al Man? ———  
 Gm Am7 Gmaj.9  
 My lit - tle is - land — is such a  
 Am7 Gmaj.9 Am7 Gmaj.7 Am7 D7  
 beau - ty, You may for - get to heed the call of du - ty. But if you  
 Gm D9 Bb+ Cm6 Dm6 E+ Fm6 D9 (small notes optional)  
 give the slip To your ship, Miss your trip, Take a tip and  
 F7 E7 E+7 D7 G6  
 blame... An oc - ca - sion - al dame! ———  
 F7 Ebmaj.7 G6

# BALLAD OF THE ALAMO

Lyric by  
PAUL FRANCIS WEBSTER  
Brightly

Music by  
DIMITRI TIOMKIN



## INTERLUDE



Colo-nel Trav-is, Da-vy Crock-ett, and a hun-dred eight-y more;



count - ed for.

1. Back in eight - een thir - ty - six Hous - ton said to  
 2. In - jun scouts with squir - rel guns, men with muz - zle -  
 3. In the sand he drew a line with his ar - my  
 4. Sent an of - fi - cer to tell Trav - is to sur -  
 5. hun - dred eight - y - nine brave men hold - ing back five  
 6. Twice he charged and blew "re - call" On the fa - tal

Trav - is, "Get some vol - un - teers and go  
 load - ers, Stood to - geth - er, heel and toe,  
 sa - bre, Out of a hun - dred eight - y - nine  
 ren - der, Trav - is an - swered with a shell  
 thou - sand, Five days! Six days! Eight days! Ten!  
 third time, San - ta A - na breached the wall,

for - ti - fy the Al - a - mol" Well, the men came from  
 to de - fend the Al - a - mol "You may ne'er see your  
 not a sol - dier crossed the line! With his ban - ners a -  
 and a rous - ing reb - el yell! San - ta A - na turned  
 Trav - is held and held a - gain! Then he sent for re -  
 and he killed them one and all! Now the bu - gles are

Tex - as and from old Ten - nes - see, And they joined up with  
 loved ones," Trav - is told 'em that day, "Those who want to can  
 danc - ing in the dawn's gold - en light, San - ta A - na came  
 scar - let, "Play de - güe - llo," he roared, "I will give them no  
 place - ments for his wound - ed and lame, But the troops that were  
 si - lent and there's rust on each sword, And this small band of

1. 2. 3. 4. 5.  
 Trav - is just to fight for the right to be free!  
 leave now, Those who'll fight to the death, let 'em stay!"  
 pranc - ing on a horse that was black as the night!  
 quar - ter, Ev - 'ry - one will be put to the sword!" One  
 com - ing nev - er came, nev - er came, nev - er camel

6.  
 sol - diers lie a - sleep in the arms of the Lord.

D. S. al Fine

In the

# I Never Felt This Way Before

Lyric by  
MACK GORDON

Tune Uke  
G C E A

Music by  
JOSEF MYROW

Moderately, with Sensuous Feeling



Refrain

I NEV-ER FELT THIS WAY BE - FORE, I nev-er

dreamed that this would hap - pen. A warm ca -

ress from more or less a stran - ger, And oh, so

'sud - den - ly, You mean oh, so much to me. I nev - er

felt I could melt this way be - fore, Or that a

kiss could take my heart for grant - ed. Night aft - er

night I've wait - ed and I've won - dered, dar - ling, Where you are and

there you are, what a breath-less love af-fair you are, I may not

Chords: \*C6, Cdim, C6, Cdim, D6, G9, G7, C, A7, A7+5, Dm, B7, Em, C, Cdim, Bb, G7, G7+5, C6, C#dim, Dm7, G7, G7+5, C6, C9, C7-9+5, F6, Fmaj7, F6, D7, Fm, C, Cm, Bb, G7, G7+5, Cmaj7, C9

MODERATO

## According To The Moonlight

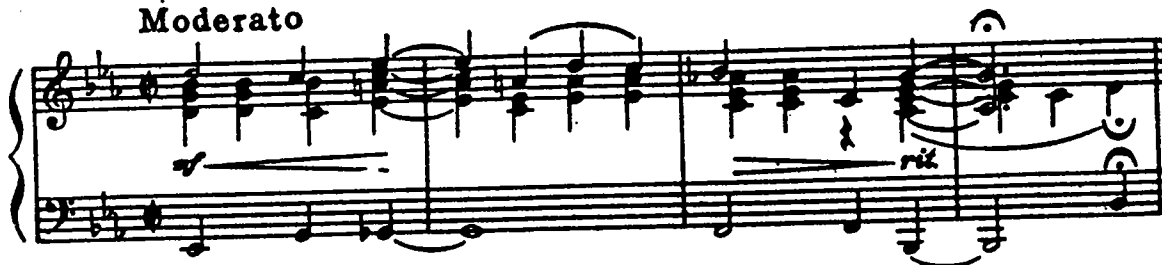
AS SUNG BY MARY MARTIN  
IN THE PARAMOUNT PICTURE "HAPPY-GO-LUCKY"

# Let's Get Lost

Words by  
FRANK LOESSER

Music by  
JIMMY McHUGH

Moderato



Tune Uke  
G C E A

Voice  
*ad-lib*



REFRAIN, Moderato (Smoothly)



Fm7 C+ C7 C7-5 C7 Bbm C7-5 C7 C+7 C7

Let's get lost, ——— Let them send out a - larms,

Fm C+ Fm7 Bb7 Fm7 Bb7 Eb Cm7

And though they'll think us rath- er rude, ———

Gm D+ Gm7 D+ D7 Fm7 Dbm Bb9

Let's tell the world we're in that cra - zy mood;

Eb Adim Eb Adim

Let's de - frost ——— In a ro-man-tic mist,

Fm7 C+ C7 C7-5 C7 Bbm C7-5 C7 C+7 C7 Fm C+ Fm7

Let's get crossed ——— Off ev-'ry-bod-y's list. To cel - e -

Bb7 Fm7 Bb7 Ab Bdim Cm Fm7

brate this night we found each oth - er, Mm ——— let's

Ddim 1. Eb Cm7 Fm7 Bb9 2. Eb Ab Eb

— get lost. ——— lost. ———

Sung by Deanna Durbin

90.

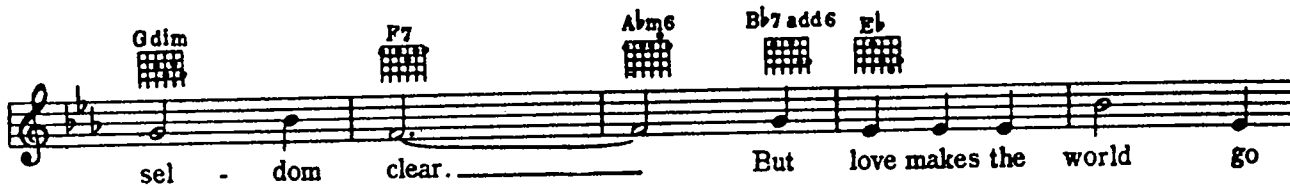
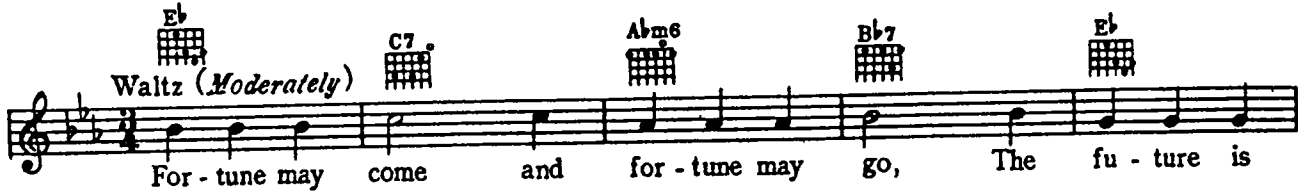
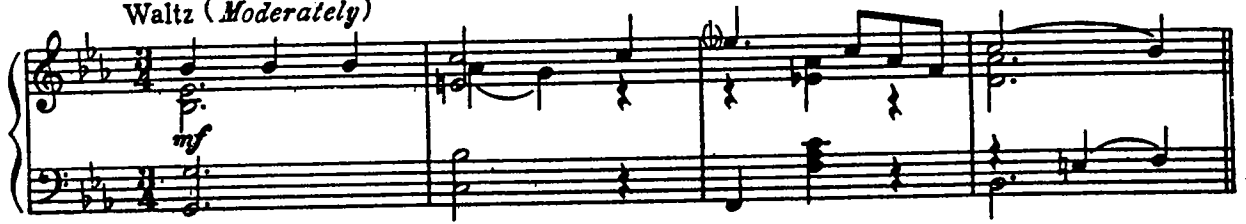
# LOVE IS ALL

From the New Universal Picture "IT'S A DATE"

Lyric by  
HARRY TOBIAS

Music by  
"PINKY" TOMLIN

Waltz (*Moderately*)

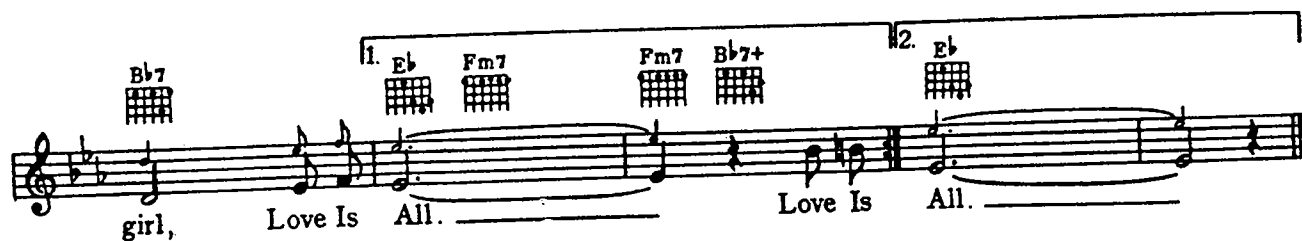
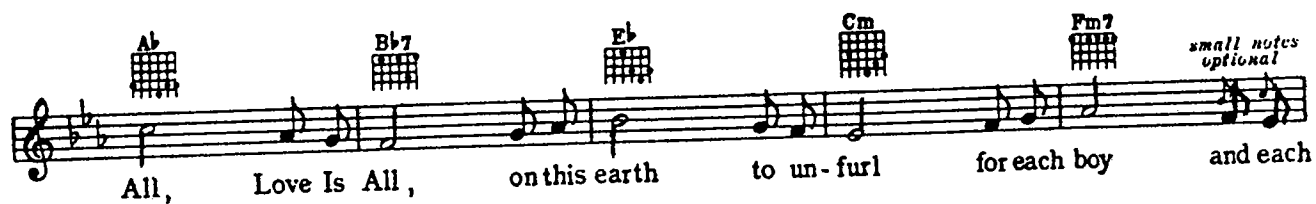
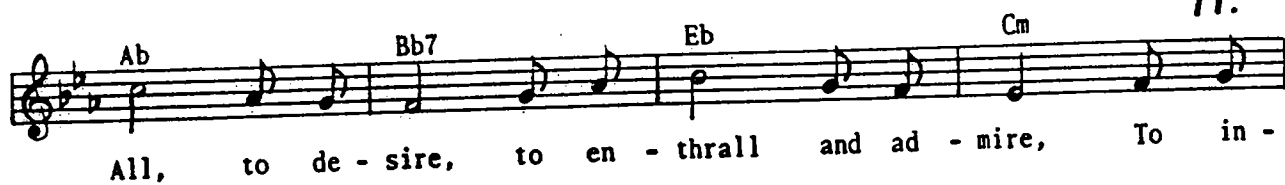


CHORUS, Waltz (*Moderately*)





91.



"The Girl In Pink Tights"

## Lost In Loveliness

Words by  
LEO ROBINMusic by  
SIGMUND ROMBERG

**Moderato**

Chords: E♭6(F), D♭6(E♭), E♭6(F), D♭6(E♭)

Nev - er have I be - held

*f > p* *f > p* *p*

beau - ty like this be - fore. Nev - er have I so

Chords: D♭6(F), D♭6(E♭), E♭6(F), D♭6(E♭), E♭maj.7, F9

want - ed an - y - one's kiss be - fore.

Chords: E♭maj.7, F9, Fm, B♭7

**Refrain (Slowly, with expression)**

Chords: Fm7, B♭7, B♭7+, E♭7

What a thrill you are, what a sight to see, Some-thing the eyes of mor-tals have no

Chords: A♭6, A♭m6, B♭m6, C7

right to see Am I on the earth — or in the sky? Lost in

Chords: Fm7, B♭7(b9), E♭6, Fm7

love - li-ness am I. As I look at you I for -

get my-self, I could go mad a- bout you if I let my-self. Should I

let my- self, — or pass you by? Lost in love - li - ness am

I I know I'm reach - ing for a star — What's more, I

know how dan- ger- ous you are. — If I were wise — I'd close my

eyes — or walk a - way and wor- ship from a - far. — In the

lone- ly night you would haunt my heart, And I would pray that some-day you might

want my heart. And I'd have to live — my whole life thru Lost in

love - li- ness, The love - li- ness of you. — What a

love- li- ness, And lost in love for you. —

Recorded by FRANKIE LAINE

94.

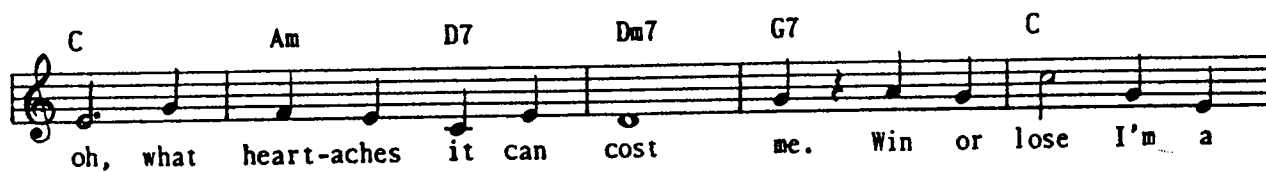
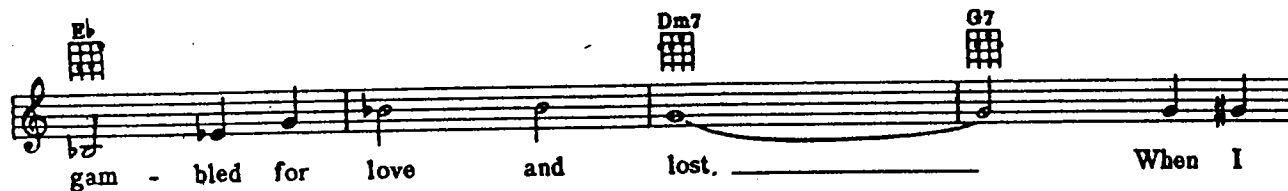
# Moonlight Gambler

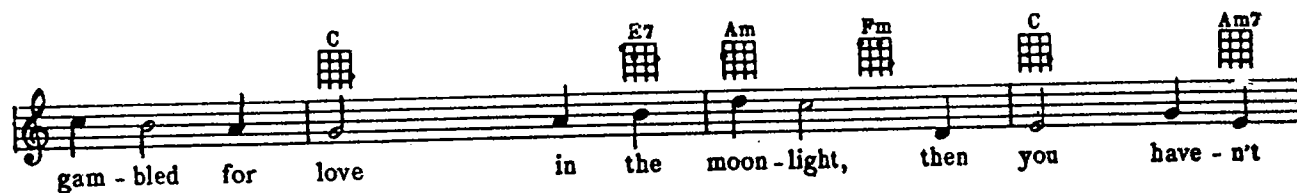
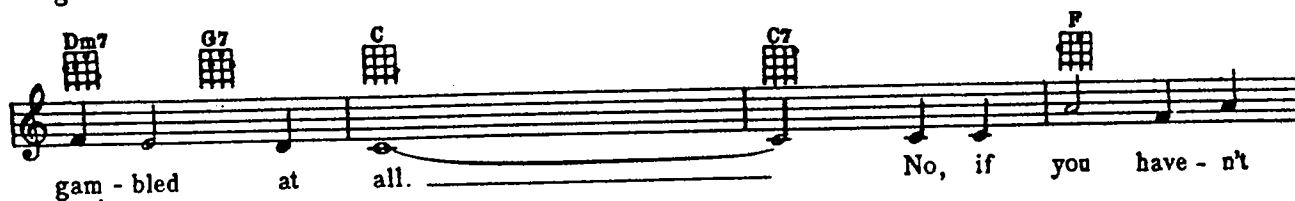
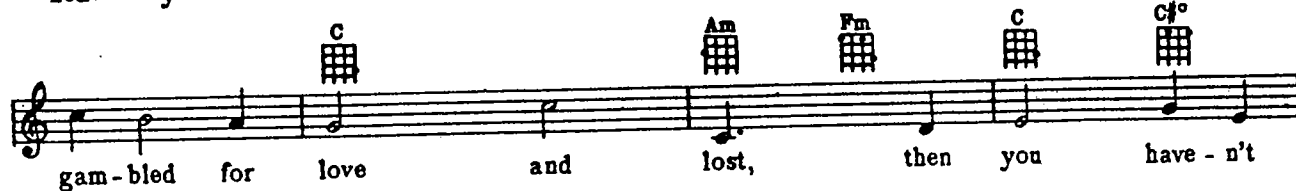
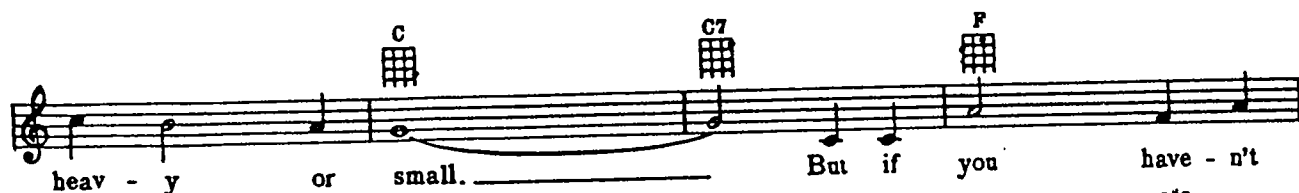
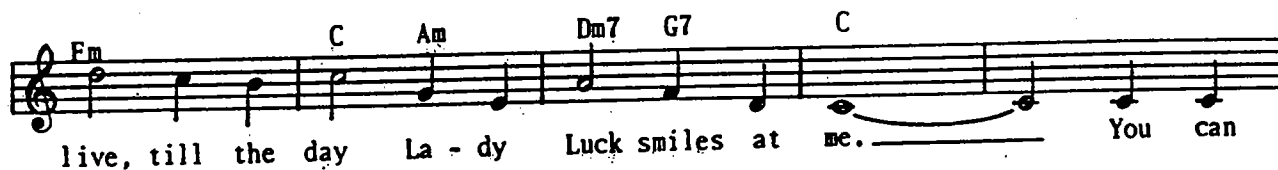
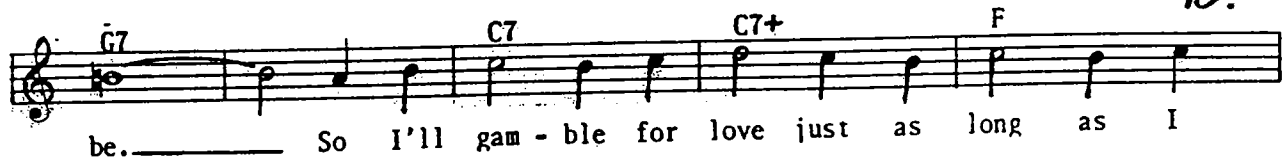
Words by  
BOB HILLIARD

Tune Uke  
G C E A

Music by  
PHILIP SPRINGER

Slow Ambling Rhythm





# 96. On The Street Of Regret

Words by  
JOHN KLENNER

Music by  
PETE WENDLING

Waltz Ballad



Verse

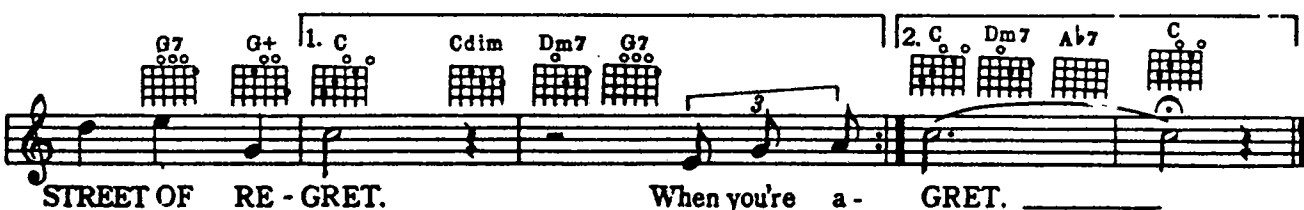
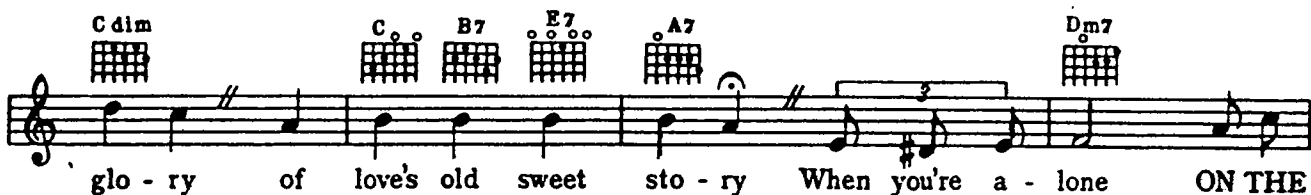
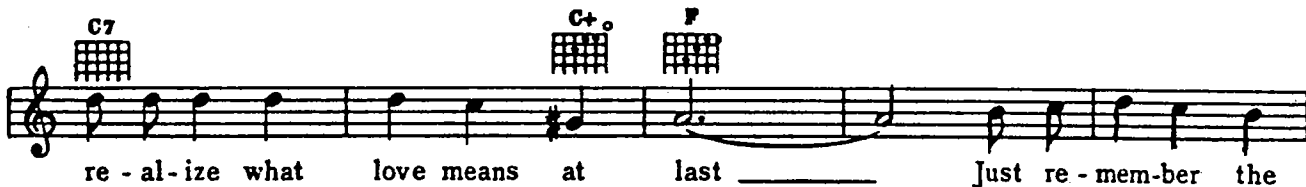
Hap - pi - ness comes and hap - pi - ness goes The why or the  
where - fore no - bo - dy knows. One day we love, then  
one day we hate, How of - ten, how of - ten, we un - der - stand too late:

Chords: C, Cdim, Dm7, G7, C, C, Gm6, A7, Dm7, G7, C, Cm6, G, D7, Dm7, G+

## CHORUS

When you're a - lone ON THE STREET OF RE - GRET  
— And your eyes are dim and your cheeks are wet. When you

Chords: C, G+, C, Cdim, Dm7, G7



98.

# Only Forever

Lyric by  
JOHNNY BURKE

Music by  
JAMES V. MONACO

Moderately Slow

Piano introduction in G major, 4/4 time. The melody is played in the right hand with a mezzo-forte (mf) dynamic. The left hand provides a simple harmonic accompaniment. The piece concludes with a double bar line.

Chords: C, Am, D9, G, Am7, C#dim, G, C#dim, D7, G, C, Gdim.

Voice: I'll an-swer ev-ry ques-tion \_\_\_\_\_ that you might pre-sup- pose,

Chords: G, Bm, E9, C#dim, E9, A7, Am7, D7

Voice: This is no mere sug-gest-tion; \_\_\_\_\_ This goes. \_\_\_\_\_

## CHORUS

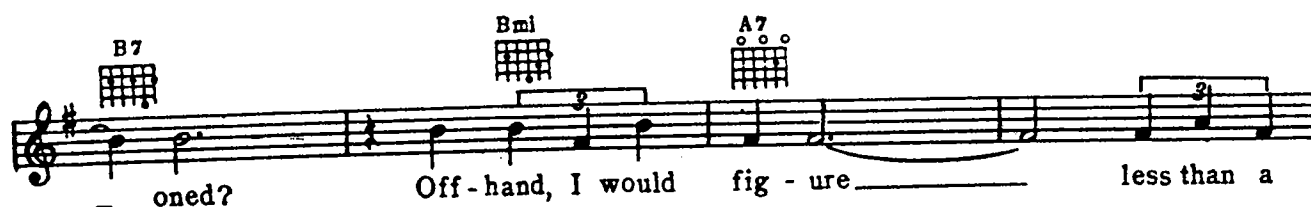
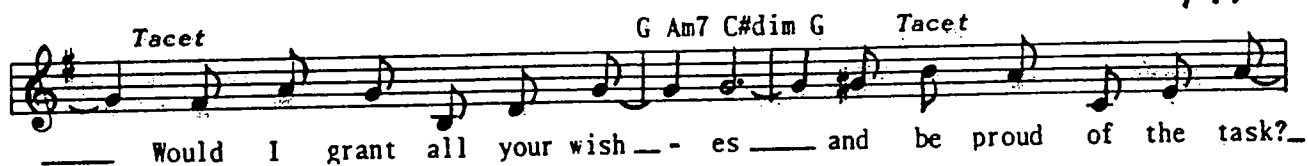
Chords: G, Am7, C#dim, G, Am, Dm6

Voice: Do I want to be with \_\_\_\_\_ you \_\_\_\_\_ as the years come and go? \_\_\_\_\_

Chords: Am, Cm, D7, G

Voice: \_\_\_\_\_ ON - LY FOR - EV - ER, \_\_\_\_\_ If you care to know. \_\_\_\_\_



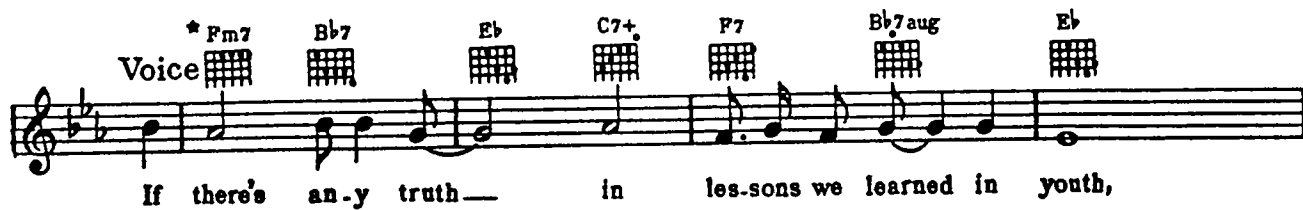


# Practice Makes Perfect

100.

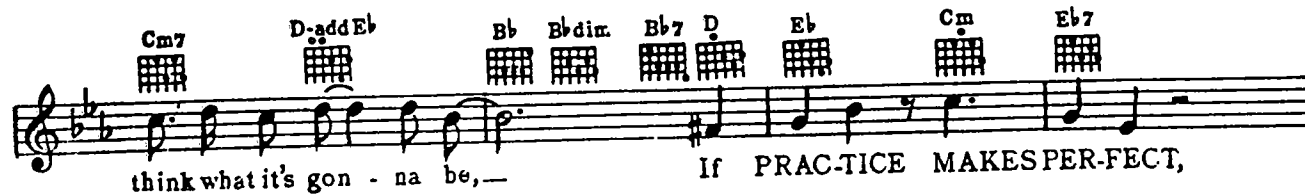
By DON ROBERTS  
and ERNEST GOLD

Light Rhythm



CHORUS





102.

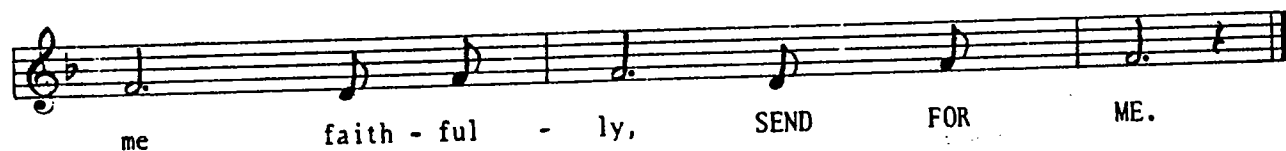
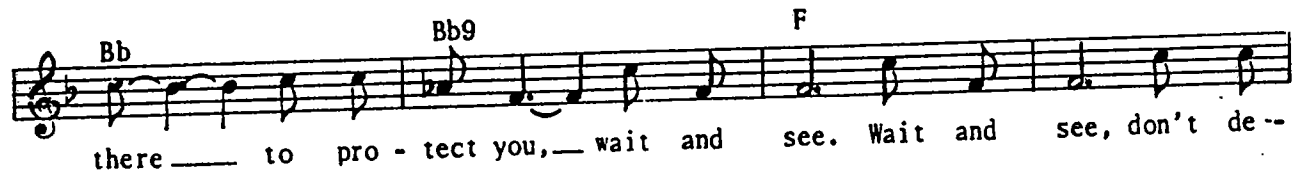
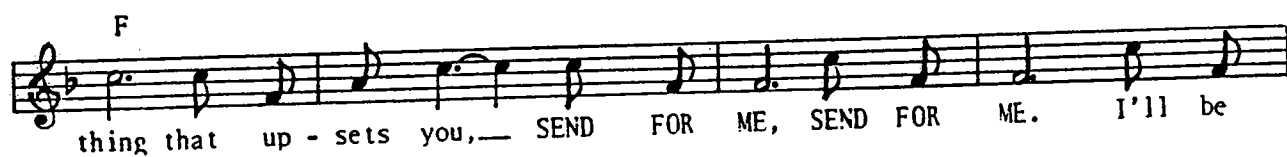
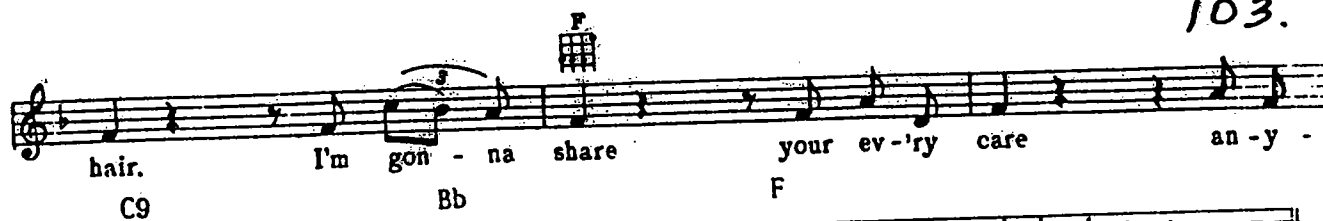
# Send For Me

Tune Uke  
A D F# B

By OLLIE JONES

Moderate Honky Tonk Blues

The musical score is written for piano and voice. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment with chords and single notes. The voice part is written on a single staff with lyrics underneath. The tempo and style are indicated as 'Moderate Honky Tonk Blues'. The key signature has one flat (Bb), and the time signature is 4/4. The score includes various guitar chords (F, Bb, C9, Gm7, Gdim, F7, Bb9) and dynamic markings (f, p). The lyrics are: 'When you want a true lov - er SEND FOR ME, SEND FOR ME. You'll nev - er want an - y oth - er, SEND FOR ME, SEND FOR ME. I prom - ise you I'll be true, SEND FOR ME, SEND FOR ME. An - y time just tell me your prob - lems and you'll find out, ba - by, I'll solve - 'em. If you're late one morn - ing don't hur - ry, If you've got big trou - ble, don't wor - ry, just de - pend on your friend. SEND FOR ME, SEND FOR ME. Morn - ing, noon and night, in the ear - ly bright, don't you fret, my pret - ty pet. I'm gon - na treat you right, Don't you dare raise a'



104.

## TERESA

Key of C (A-C)

Lyric by  
JACK HOFFMANMusic by  
BASE RUSSIN

Moderately

The piano introduction consists of two staves. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *pp*. Chords shown are  $\sharp B$  and  $\flat B$ .

Verse (*Rubato*)

There are six-ty min-utes in ev-'ry hour, \_\_\_\_\_ and twen-ty-four hours in  
ev - 'ry day. \_\_\_\_\_ And for ev-'ry min-ute in ev-'ry  
hour, \_\_\_\_\_ some-thing here in - side me seems to say: \_\_\_\_\_

Chords: C, Dm7, G7, C, G7, C, Dm7, G9, C, Dm7, B7, Em, Am6, B7, B7+5, Em, A9, D9, Dm7, G9.

Male Chorus (*Slowly*)

Why am I al-ways yearn-ing for TE - RE - SA, — { When there is  
oth - er girls that I can be a-round? } When there are  
Peg - gy, Mar- gue- tite and Ma - ry [ang? } Why does my heart keep burn-ing for TE-  
RE - SA, — { When I know that lōv-ing her is all in vain? Oh!  
When she nev - er builds me up but lets me down? It's  
Peg - gy is de- light- ful and Mar - gue - rite is sweet, And a  
real - ly quite a won - der what makes me want her near, When she's

Chords: C, Cmaj.7, G7, Em7, C, Cmaj.7, F6, A7, Dm7, A7, Dm7, G7+, C, Cmaj.7, C6, E7, Am, E7, Am.

lit - tle smile from Ma - ry Jane can make my day com - plete. } Nev - er - the - less, there's on - ly one I  
shop - ping for some - bod - y else from all the tales I hear. }

dream of, — TE - RE - SA, TE - RE - SA, my love. love.

### Female Chorus (Slowly)

Why is he al - ways yearn - ing for TE - RE - SA, — When I have  
Why does he talk a - bout his flame, TE - RE - SA, — When an - y -

charms and I have arms to love him so? Why does his heart keep burn - ing for TE -  
one can see that I a - dore him so? O, how I hate to hear that name TE -

RE - SA, — When I'd give the world to have him for my beau? When -  
RE - SA, — What has she that I have not, I'd like to know? I

ev - er I am near him, my heart be - gins to dance, For he.  
have - n't found the an - swer and chanc - es are I might, If I

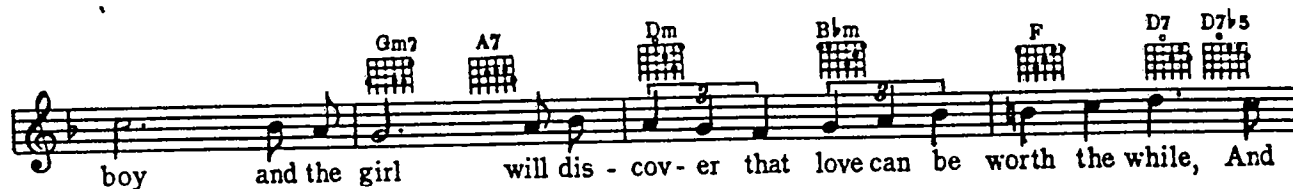
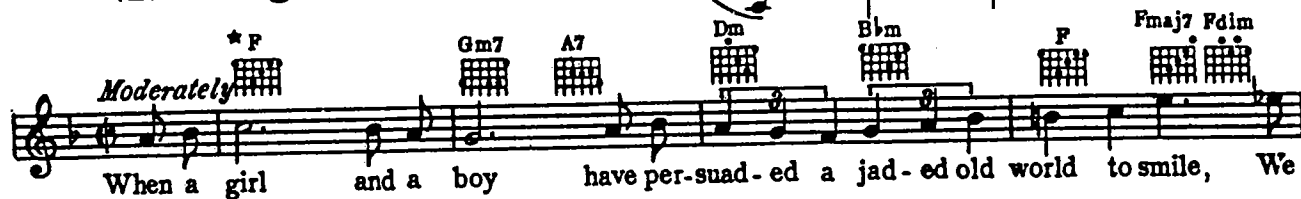
looks at me so ten - der - ly, I think I stand a chance. } Nev - er - the - less, there's on - ly one he  
knew the way to cap - ture him, my fu - ture would be bright. }

dreams of, — TE - RE - SA, TE - RE - SA. his love. love.

## TWO IN LOVE

Words and Music By  
MEREDITH WILLSON

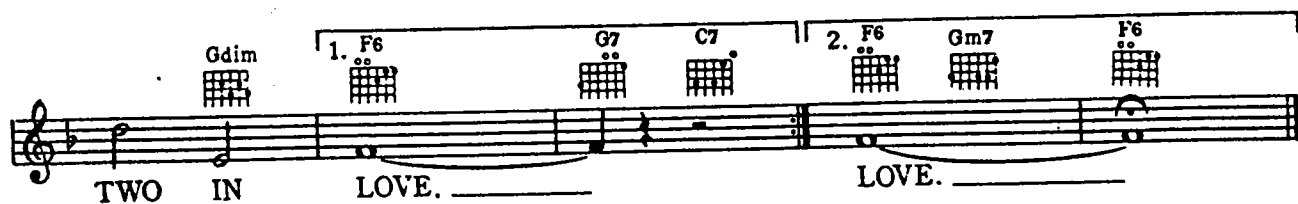
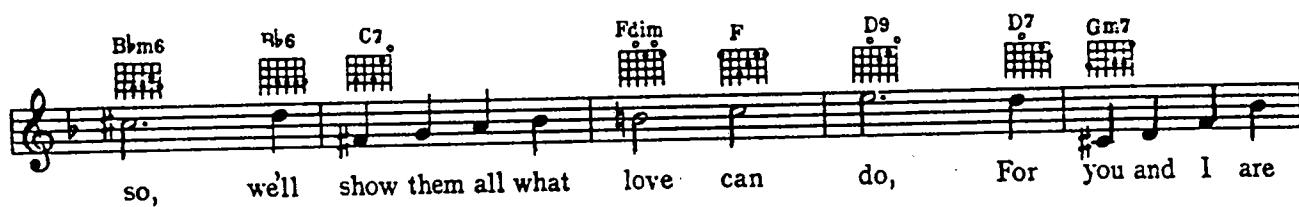
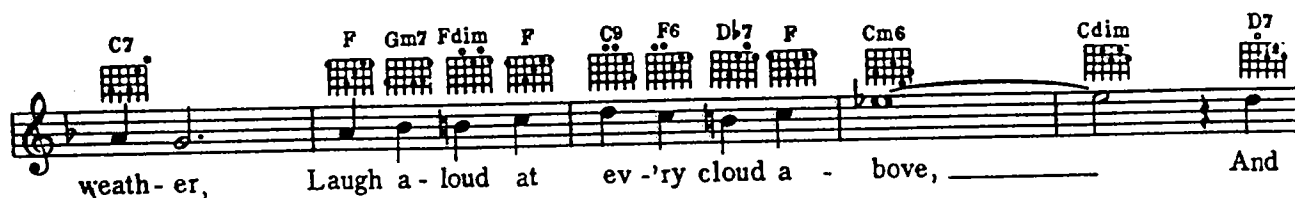
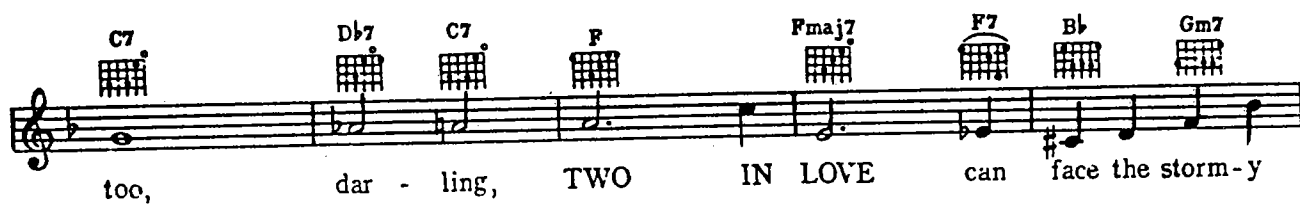
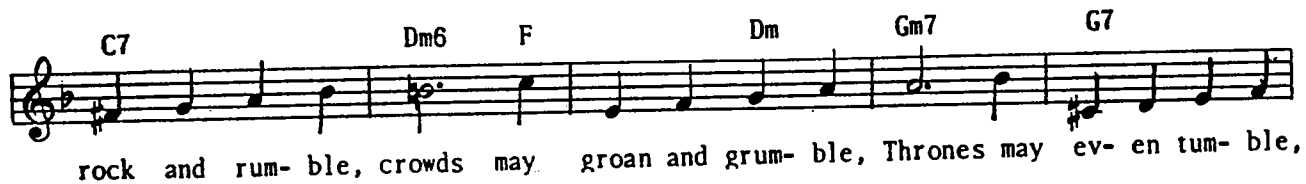
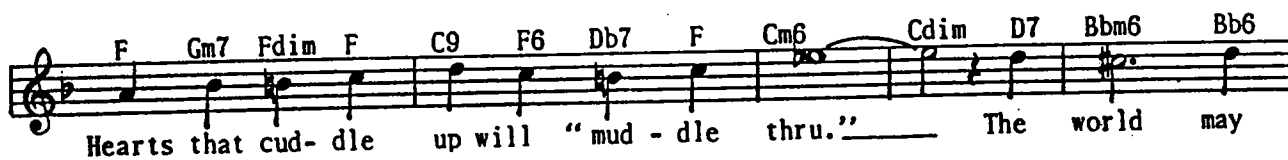
*Moderately*





CHORUS *Moderately with expression*

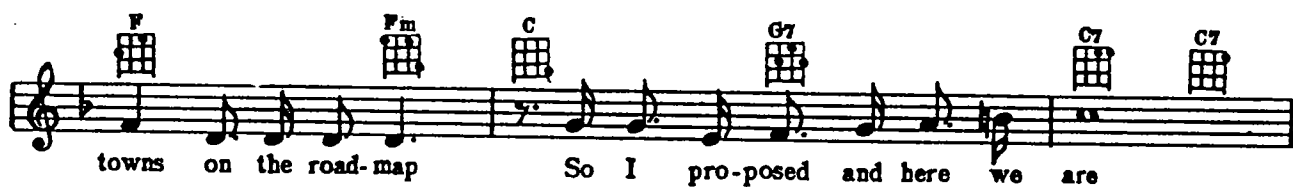
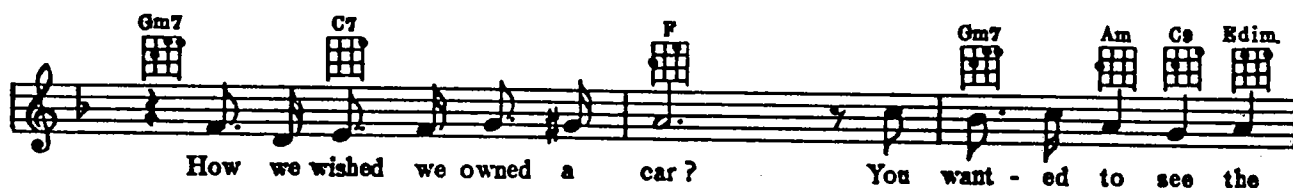
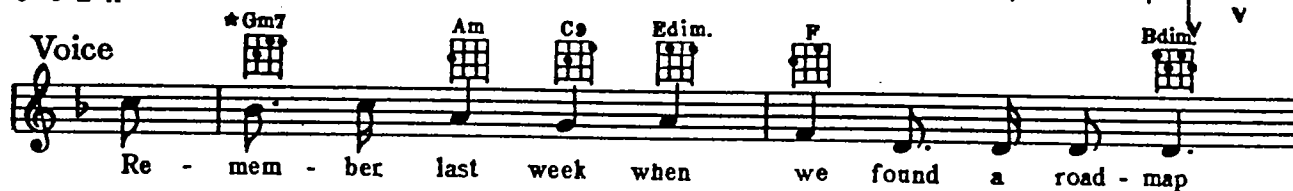
107.



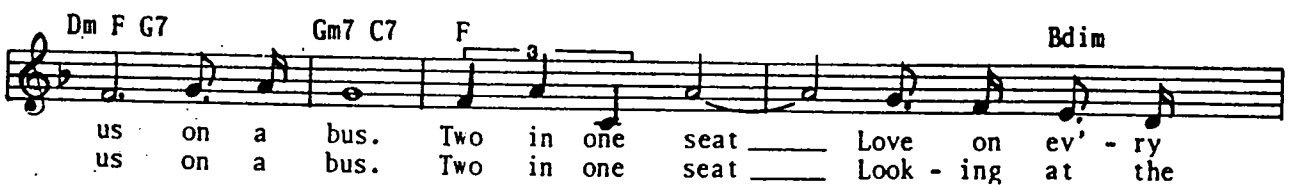
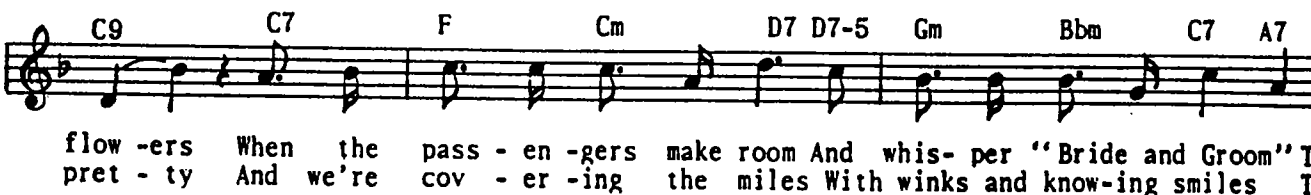
## Us On A Bus

Words by  
TOT SEYMOURMusic by  
VEE LAWNHURST

Moderato (Rhythmically)

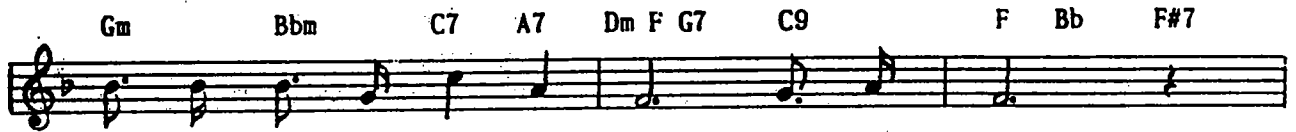
Tune Uke  
G C E A

## REFRAIN

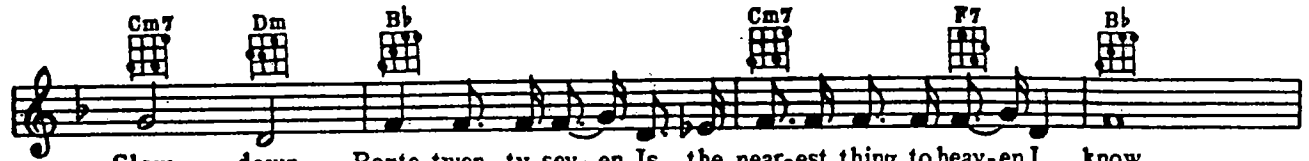




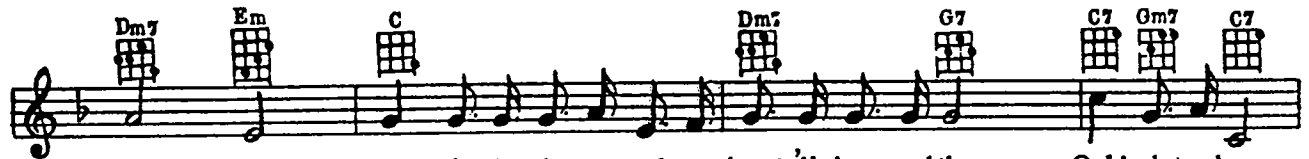
de - tour You can be-sure That I'll show you how it feels To  
scen-'ry Here's a bean-'ry And we'll make it ham on rye With



hon - ey - moon on wheels With two in one seat.  
drinks and ap - ple pie For two in one seat.



Slow down Route twen-ty sev-en Is the near-est thing to heav-en I know.  
Slow down They'll change a tire While we send the folks a wire back home.



Speed up Start hit-tin' six-ty and my heart-'ll jump and thump Ooh! what a bump.  
Speed up Step on the gas and as we roll and roll a-long Let's sing a song.



Us on a bus — Kiss-es in-ti-mat-ing That we're wait-ing Till it's  
Us on a bus — Get-tin' off in jig-time For a big time On the



time to light the lamps And head for tour-ist camps That's us on a bus. bus—  
day the dri-ver calls "All out, Ni-ag-'ra Falls" To us on a bus. bus—

# THAT SOUTH CAR'лина JAZZ DANCE

110.

## SONG

Ukulele in D  
Tune Uke thus B $\flat$  E $\flat$  G C  
(E $\flat$  Tuning)

when played with Piano, (Tenor Banjo, Mandola,  
Guitar etc. play chords marked over diagrams)

By NOBLE SISSLE and  
EUBIE BLAKE

**VOICE** **PIANO**

*Moderato*

(E $\flat$ ) (B $\flat$ 7) (E $\flat$ ) (B $\flat$ +5) (E $\flat$ ) (B $\flat$ 7) (E $\flat$ ) (B $\flat$ 7) (E $\flat$ ) (B $\flat$ +5)

If you're feel-ing blue On a drear-y

(E $\flat$ ) (B $\flat$ 7) (E $\flat$ ) (B $\flat$ +5) (Cm) (C7) (F7) (B $\flat$ 7)

day I'll tell you what to do To chase those blues a - way Turn

(E $\flat$ ) (B $\flat$ 7) (E $\flat$ ) (B $\flat$ +5) (E $\flat$ ) (B $\flat$ 7) (E $\flat$ ) (B $\flat$ 7) (E $\flat$ ) (B $\flat$ +5)

on your pho - no - graph Put on a jazz time tune Then

(E $\flat$ ) (B $\flat$ 7) (Cm7) (B $\flat$ ) (F7) (E $\flat$ ) (B $\flat$ 7) (E $\flat$ )

if you want to laugh And feel just like a loon

## CHORUS

(B $\flat$ +5) (Cm7) (F $\flat$ -7) (B $\flat$ 7)

Just do that South Car' - li - na - jazz dance

(Bb7+5) (Cm7) (F#-7) (Bb7) 111.

For it is sure one fin - er - jazz prance

(Bb+5) (Cm7) (Cm) (D7)

It's called the Charles - ton - some fun - Ev-'ry-one's

(Cm) (D7)

learn-ing how To do the cut out it's a wow

(Gm) (D7) (Bb7) (Bb+5) (Cm7)

- They've cut the strut out now chow! To do that South Car'

(F#-7) (Bb7) (D7) (Bb7) (Cm7)

- li - na - jazz dance Just put your-self right -

(F#-7) (Bb7) (Bb+5) (Bb7) (Eb7)

in a - jazz trance Then you'll yell "hoo-dle-dey hoot"

(F7)

start your fin-gers snap-ping "hoo-dle-dey hoot" then you start to clap-ping

(Eb) (C#-7) (Bb7) (Eb) (C#-7) (Bb7)

Pull that cork - Kick up like a don-key Do that walk - Like a lit-tle mon-key

(Eb) (F7) (Bb7) (Eb) (Bb+5) (Eb)

Blues have no chance When you prance That South Car-li-na jazz dance Just do that dance -

Music by  
**ALLIE WRUBEL**

**W. W.**

[illegible]

B $\flat$  E $\flat$  G C \* E $\flat$   
(or Capo on 1st Fret) \*\* D

**Voice** *a tempo*

Voice *a tempo* Em7 A7 D



... but our misgivings of the past are a

Here we are at last, our mis - giv - ings of the past are a





laugh-ing mat-ter now, my dear. Love will al-ways out and I

Musical notation for the second staff of the piece. It features a treble clef and a key signature of two flats (B-flat and E-flat). The melody continues with eighth and quarter notes. Chord diagrams are placed above the staff: E-flat major (D), G7 (F#7), Cm (Bm *poco rit.*), F7 (E7), Bb7 (add Eb) (A7 (add D)), and Bb7 (A7). The lyrics 'The girl from the sun is mine right here;' are written below the staff.

nev - er had a doubt, that I'd find your arm in mine right here: —

## Refrain

Refrain

*Em7 a tempo* *A7* *2*

some day I'd ac-com-pa-ny you a-

I al - ways knew some day I'd ac - comp - ny you a -

Eb  
D  
 Bb aug  
A aug  
 Eb  
D  
 (add D) Eb7  
(add C#) D7  
 Ab  
G  
 Bb7  
A7  
 A dream fore-told

-long      Flir - ta - tion      Walk. \_\_\_\_\_      A      dream      fore - told,      a

-long fir - ta - tion wam.

A<sup>b</sup>m Gm B<sup>b</sup>7 A7 E<sup>b</sup> D

that lives for ev - er and nev - er grows old. I





sto - ry that you'd un - fold,      that    lives for - ev - er    and    nev - er grows old,    I







al - ways felt that your lit - tle heart would melt, a - long Flir - ta - tion






Walk. \_\_\_\_\_ That love would rise and light up your love-ly eyes for







me, on - ly for me. \_\_\_\_\_ The dreams we had are ful -

fill - ing their thrill - ing ap - peal. \_\_\_\_\_ The kiss you gave me be -









-gan this, Oh! can this all be real? \_\_\_\_\_ It's








more than grand, it's more than I ev - er planned, I'm much too hap - py to







talk, Be - cause, with you, there's noth - ing that wont come true, a -

-long Flir - ta - tion Walk. \_\_\_\_\_ I Walk. \_\_\_\_\_

114.

# We Will Always Be In Love

From the "ICE FOLLIES of 1942"

Words and Music by  
BOBBY WORTH and  
STANLEY COWAN

Moderate Waltz tempo

Piano introduction in 3/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat). The introduction consists of four measures, ending with a repeat sign.

*With feeling*

Man - y years from now We'll look back and say — Re -

mem - ber the vow we took one day?

**REFRAIN**

One and two are three and al - ways will be

*Tacet*

The same as WE WILL

AL - ways BE IN LOVE —

"B" comes af - ter "A," it's al - ways that way

*Tacet*

The same as WE WILL



Dm7 G7 C Fm6 C  
 AL - WAYS STAY IN LOVE

C7 F F#dim.  
 It's won - der - ful to feel so sure That

C A7 D7  
 you're for - ev - er mine To know that

Dm7  
 love will long en - dure like o - ceans blue and

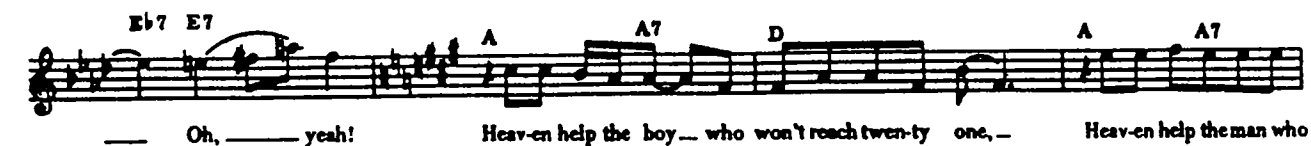
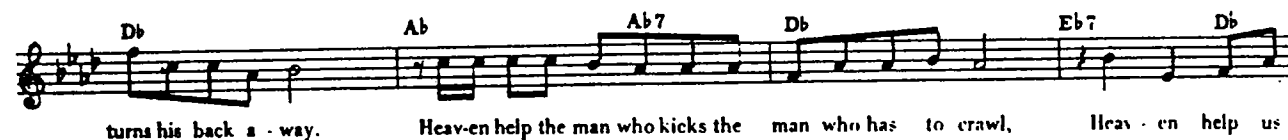
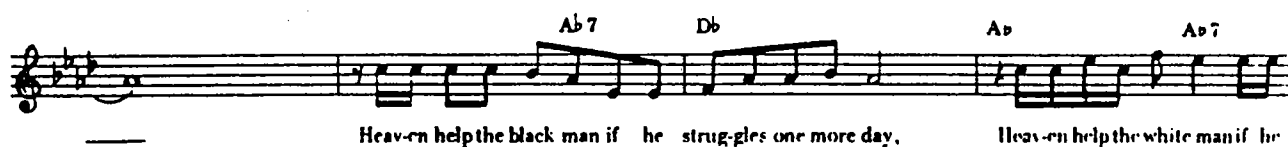
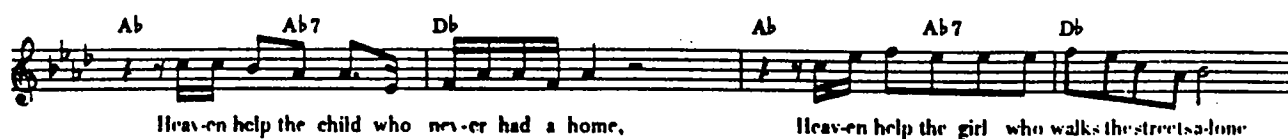
G7 C Dm7 G7 C A7  
 hea - ven too Stars will al - ways be in

Dm7 D#dim. Em7 A7 Tacet  
 skies up a - bove. And

Dm7 G7 Dm7 G9 C  
 dar - ling WE WILL AL - WAYS BE IN LOVE.

1 Tacet 2

## HEAVEN HELP US ALL



gave that boy a gun. Heav-en help the peo-ple with their backs a- gainst the wall, Lord, Heav-en help us

all. Heav-en help us all, \_\_\_\_\_ Heav-en help us all. \_\_\_\_\_

\_\_\_\_\_ Heav-en help us all, \_\_\_\_\_ help us all. \_\_\_\_\_ Heav-en help us, Lord..

\_\_\_\_\_ hear our call \_\_\_\_\_ when we call, \_\_\_\_\_ help us

all. Now I lay me down be- fore I go to sleep.

In a trou- bled world, I pray the Lord- to keep, keep hat- red from the night- y. And the

might- y from the small. Heav- en help us all. \_\_\_\_\_ Oh, oh, oh, yeah!- Heav-en help us all. \_\_\_\_\_

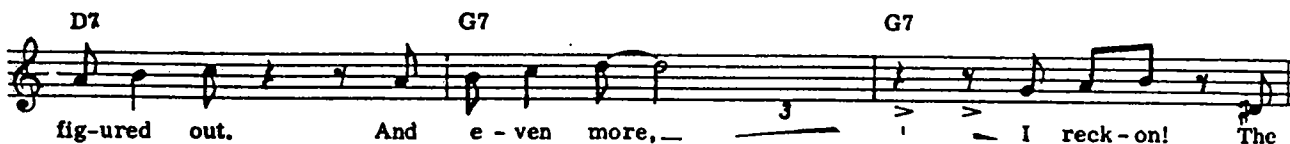
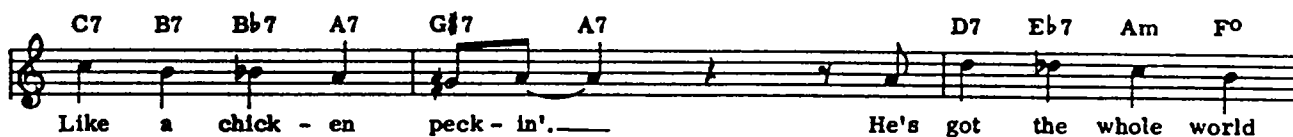
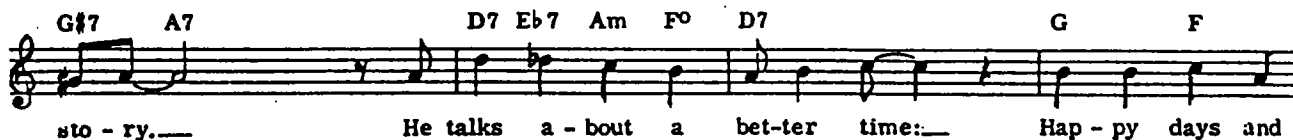
118.

From the Broadway Musical, "PURLIE"

## PURLIE

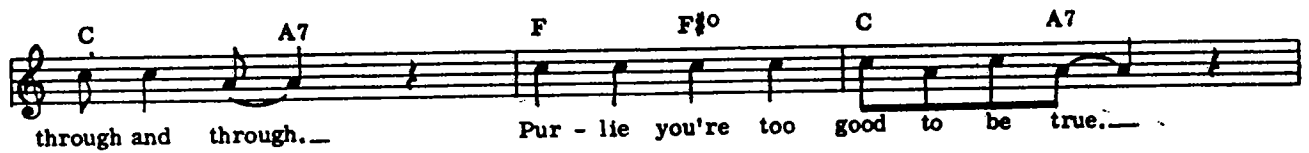
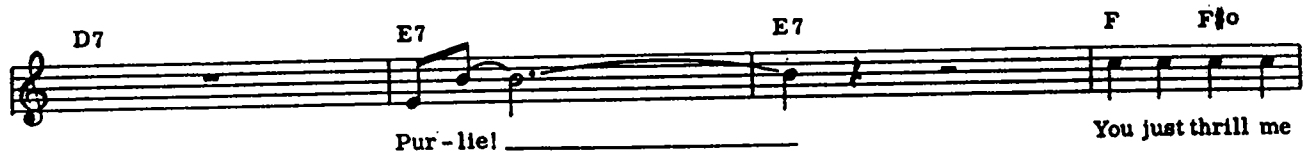
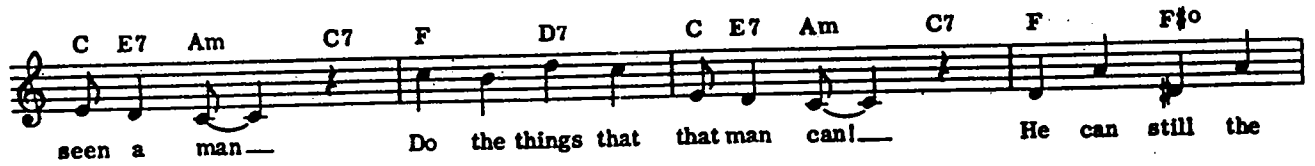
Words by  
PETER UDELLMusic by  
GARY GEI

Verse:



Chorus:



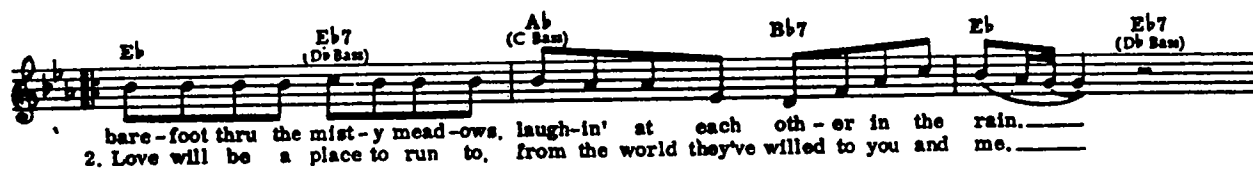
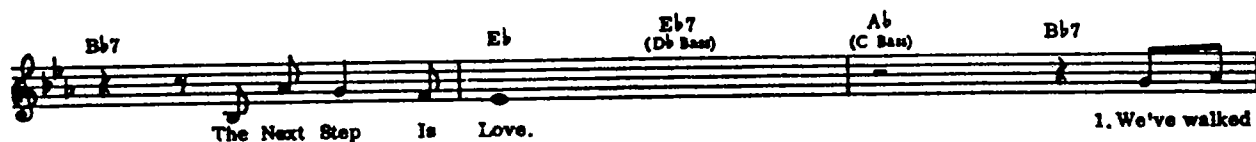


120.

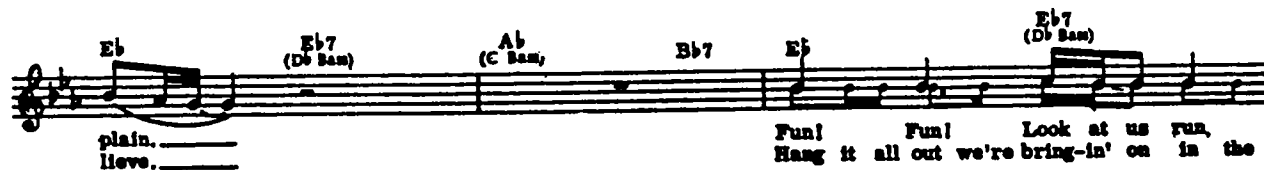
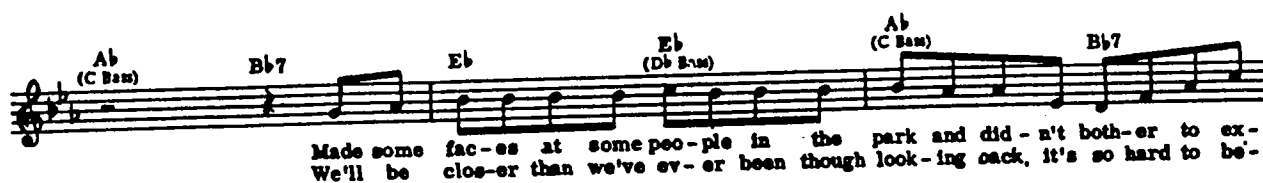
## THE NEXT STEP IS LOVE

Words and Music by  
PAUL EVANS and  
PAUL FARNES

Moderately

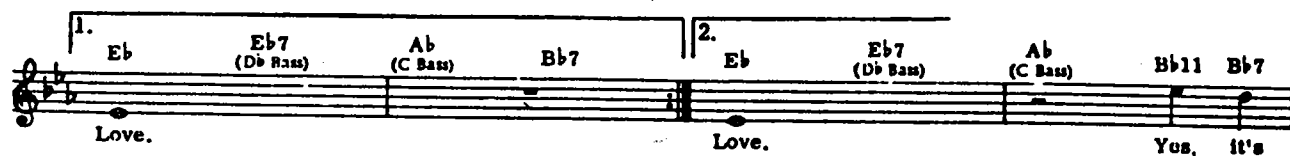


2. Love will be a place to run to, from the world they've willed to you and me.





## Chorus



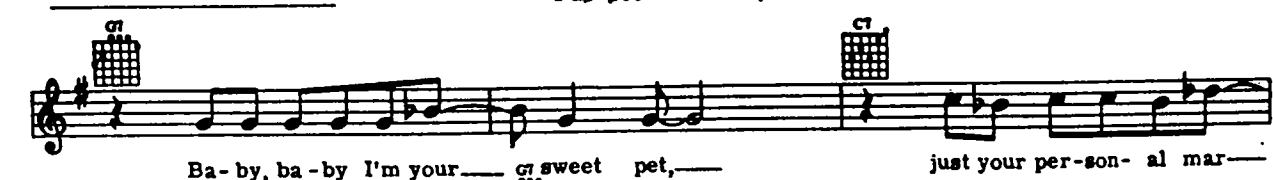
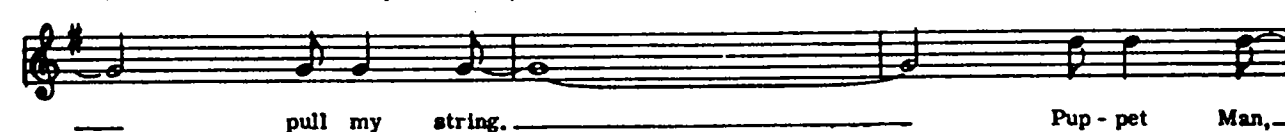
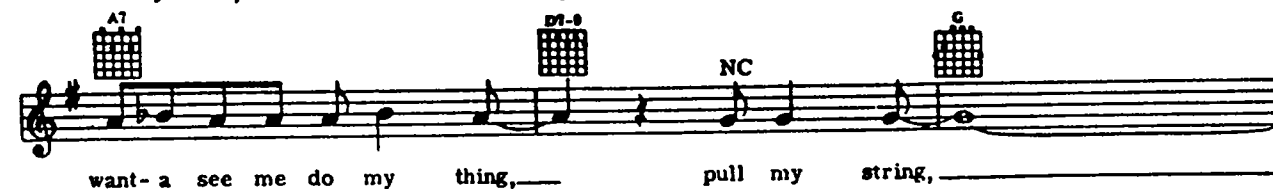
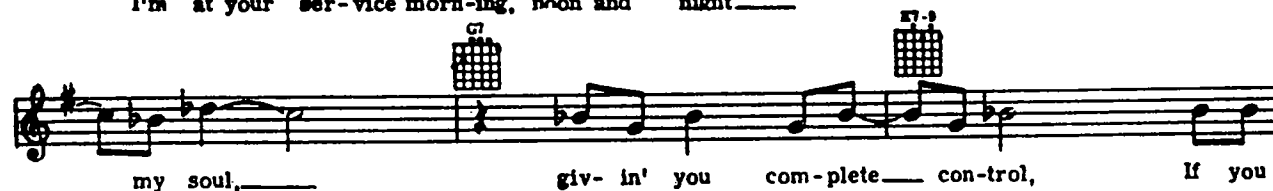
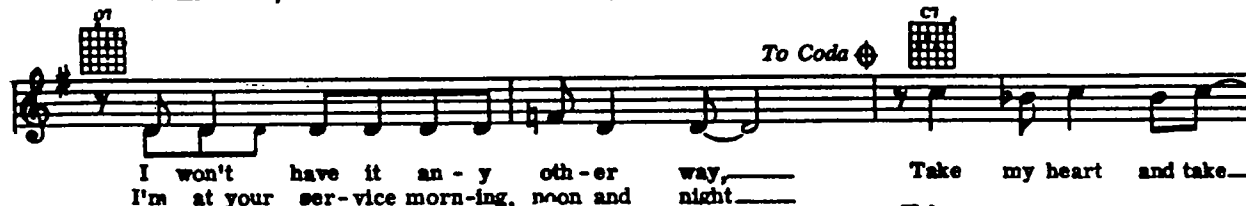
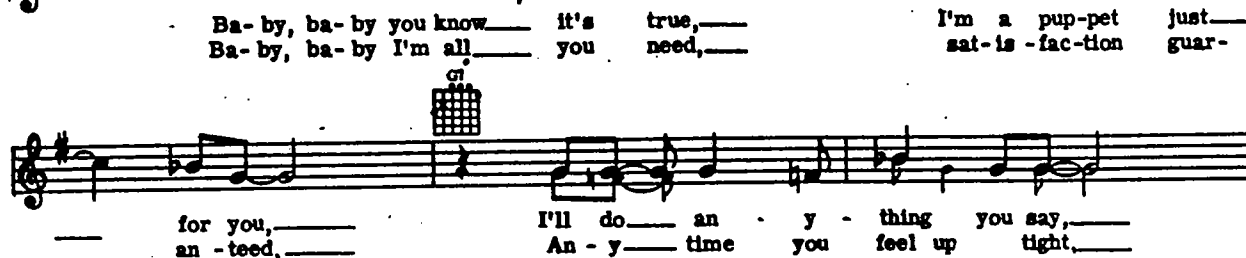
## Repeat and fade



## PUPPET MAN

Words and Music by  
HOWARD GREENFIELD and  
NEIL SEDAKA

Moderately Bright (with a beat)





Don't ya know I'm a one-man show,— Raise your fin- ger and I'll—

— per- form, crack-er - jack till the crack of dawn, If you

want- a see me do my thing,— pull my string.—

Pup-pet Man,— Pup-pet Man,—

Pup-pet Man,—

Pup- pet Man. *D.S. al Coda*

*Coda*

I do— what you want me to,— I'm a pup- pet

just for you,— If you want- a see me do my thing,— pull my string.—

Pup-pet Man,—

Pup- pet Man,— *Keep repeating and fade*

## SMILING FACES SOMETIMES

Words and Music by  
NORMAN WHITFIELD  
BARRETT STRONG

Moderately, with a beat

Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing Fac - es Some-times pre - tend to be your friend...

*mp*

Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing fac - es, show no trac - es of the e - vil that lurks with-in.

Chorus: Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing fac - es, Smil - ing Fac - es, Some-times, they don't tell the truth...

Em F#m7 Em F#m7 Em F#m7 Em F#m7

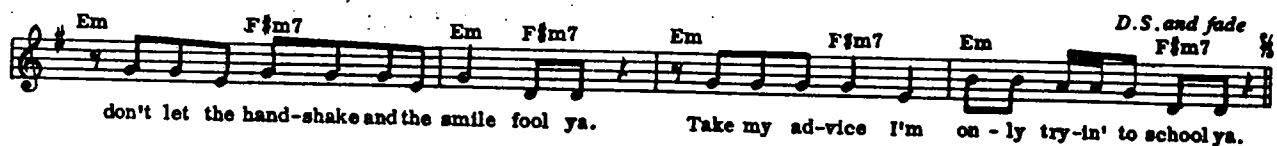
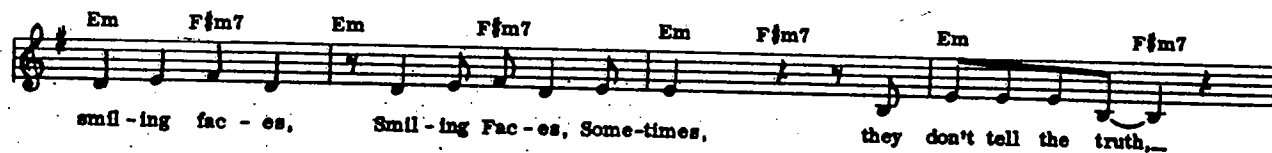
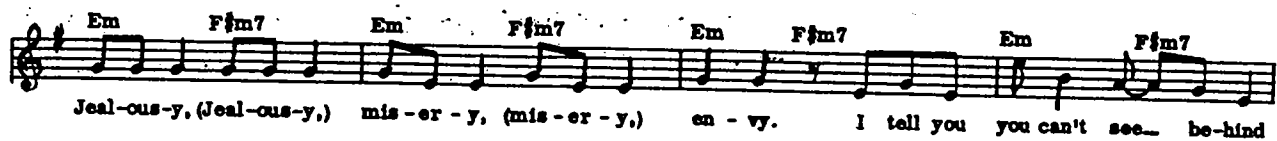
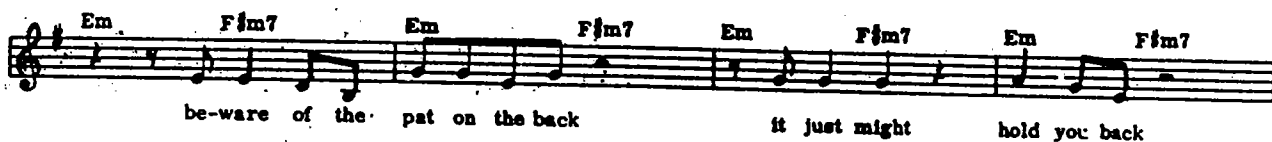
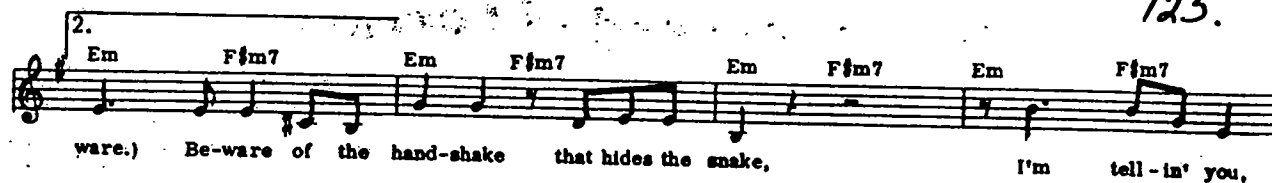
Smil - ing fac - es, smil - ing fac - es tell lies, \_\_\_\_\_ and I got proof... The  
(Be -

Em F#m7 Em F#m7 Em F#m7 Em F#m7

truth is in the eyes 'cause the eyes don't lie, a - men. Re - mem - ber, a

Em F#m7 Em F#m7 Em F#m7 Em F#m7

smile is just a frown turned up - side - down - my friend. So, hear me when I'm say - ing.



126.

## Forty Second Street

Words by  
AL DUBINMusic by  
HARRY WARREN

Moderato

The piano introduction is written for a grand piano in G major, 4/4 time. It begins with a *mf* (mezzo-forte) dynamic. The melody is played in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'. The introduction concludes with a *molto rit* (molto ritardando) marking, leading into the vocal entry.

*mp* Em G+ Em7 Em6 Em B7+5

In the heart of lit - tle old New York, You'll find a thor - ough -

Em Edim Em G+ Em Em6

fare; It's the part of lit - tle old New York that

Em B7+5 Em C7 Em Dm7 *mf* G7 C A7

runs in - to Times Square. A cra - zy quilt that

Dm G7 Cma7 C Em G+

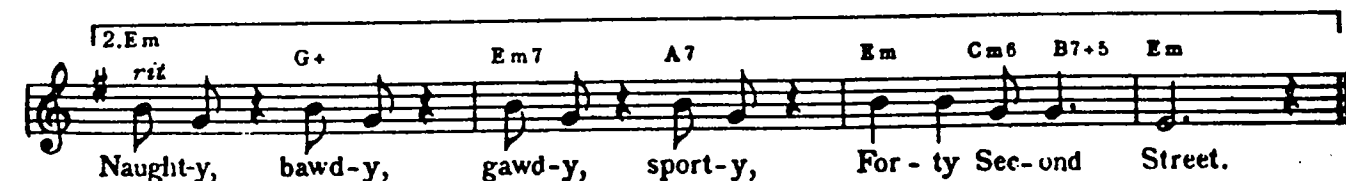
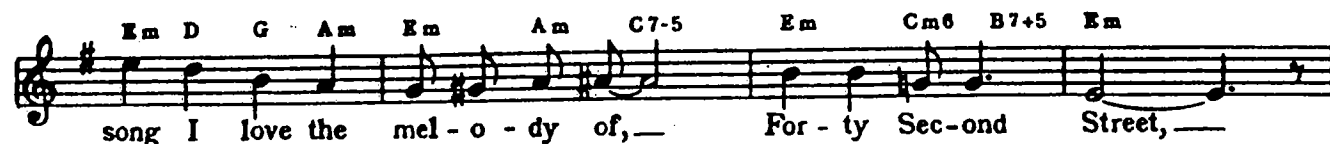
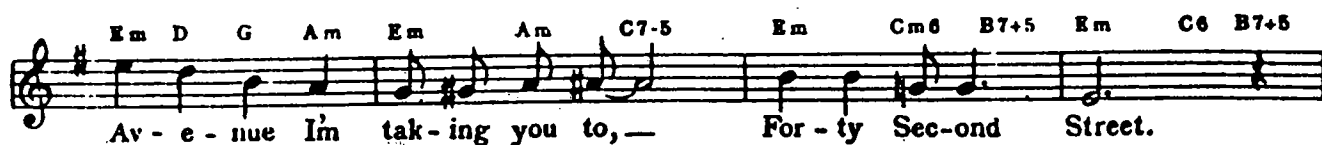
Wall Street "Jack" built, If you've got a lit - tle

Em7 Em6 Em *poco rit* Am7 C7 B7

time to spare, I want to take you there.

Refrain Em *P-f a tempo* B7 Em B7

Come and meet those danc - ing feet, On the



# CHATTANOOGA CHOO CHOO

Lyric by  
MACK GORDON

Music by  
HARRY WARREN

*Moderato (with rhythm)*

Par-don me boy \_\_\_\_\_ is that the Chat-ta-noo-ga Choo-choo. — \_\_\_\_\_ Track twen-ty-nine, —

Boy you can gim-me a shine. \_\_\_\_\_

I can af-ford \_\_\_\_\_ to board a Chat-ta-noo-ga Choo-choo, \_\_\_\_\_

I've got my fare — \_\_\_\_\_ and just a tri-ble to spare. \_\_\_\_\_

You leave the Penn-syl-va-nia sta-tion bout a quar-ter to four, — read — a mag-a-zine and then you're

in Bal-ti-more, — Din-ner in the din-er, noth-ing could be fin-er than — to have your ham'n eggs in

Car-o-li-na. When — you hear the whis-tle blow-in' eight to the bar — Then —

**Chords:** C, Cdim, C, Dm7, G7, G9, C, Cdim, G6, Dm7, G7, G9, C, C7, Bb(Csus), C7, F, C7, F, Gm7 C7, F, C7, F, F, F#9, Bb, Fdim, F, D+, D7, G9, Abm6, C9, F, C7, F, Gm7 C7.

— you know that Ten-nes-see is not ver-y far,— Shov - el all the coal in, got - ta keep it roll-in'

Woo, Woo, Chat - ta - noo - ga there\_ you are..

There's gon-na be \_\_\_\_\_ a cer-tain par-ty at the sta-tion \_\_\_\_\_ Sat - in and lace,.

I used to call fun - ny face..

She's gon - na cry \_\_\_\_\_ un-til I tell her that I'll nev - er roam, \_\_\_\_\_

So Chat - ta - noo - ga Choo-Choo won't. you choo-choo me home. \_\_\_\_\_

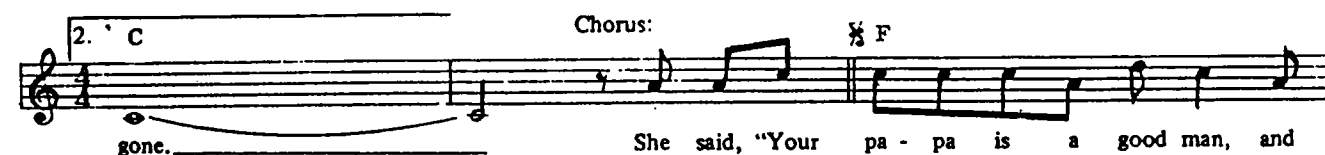
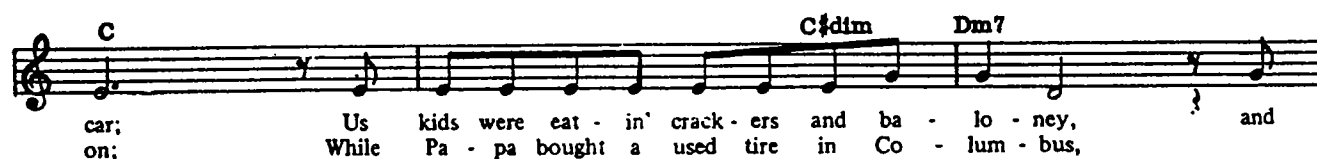
Chat - ta - noo - ga ChooChoo won't

— you choo - choo me home. \_\_\_\_\_

# 130. PAPA WAS A GOOD MAN

Words and Music by  
HAL BYNUM

Moderately slow





C F C

me.

PLAY FOR RECITATION

C C#dim Dm7 G7 Dm7 G7

C C#dim Dm7

G7 C D.S. al Coda

She said, "Your

RECITATION

I remember when Papa finally gave up drinkin';  
 I think Mama was the only one on earth that really thought he could;  
 I remember all the times we'd packed everything we owned,  
 Into some old car and started out for some new town,  
 And through it all Mama's faith was the one thing that was  
 Strong enough to finally do some good. (Chorus)

Coda C G7 C F C

Ag - es, cleft for me.

132.

Recorded by ELVIS PRESLEY on RCA Records

## PATCH IT UP

Words and Music by  
EDDIE RABBITT  
and RORY BOURKE

Moderately bright rock



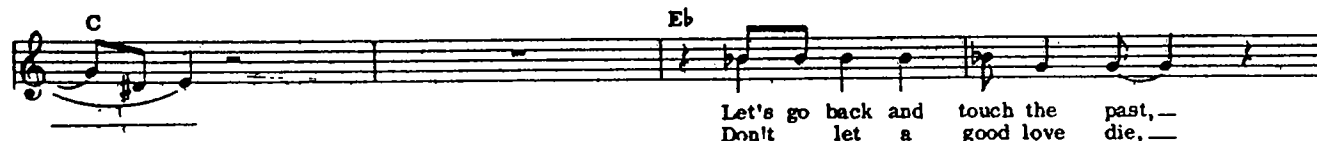
Verse:



1. We've got to Patch It Up, ba - by, be - fore we fall a - part at the seams. \_\_\_\_\_  
 2. (We've got to) Patch It Up, ba - by, let's sweep out all the cob - webs in our hearts. \_\_\_\_\_



We've got to Patch It Up, ba - by, we can't let time un - rav - el our dreams..  
 We've got to Patch It Up, ba - by, be - fore in - dif - f' rence pulls us a - part. \_\_\_\_\_



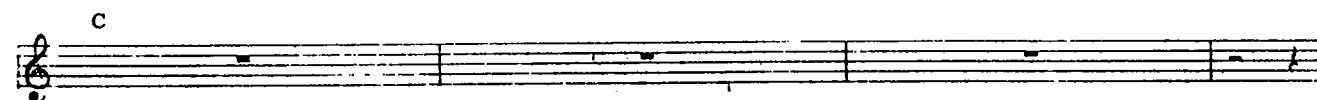
Let's go back and touch the past, —  
 Don't let a good love die, —



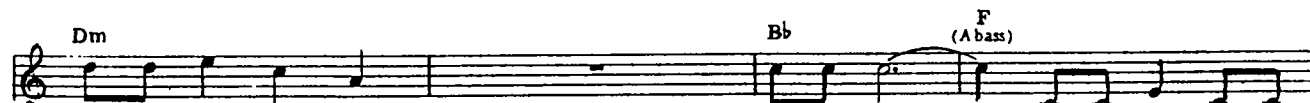
one more night is all I ask, — get the feel - in', that old  
 let's give it just one more try, — with that feel - in', that old



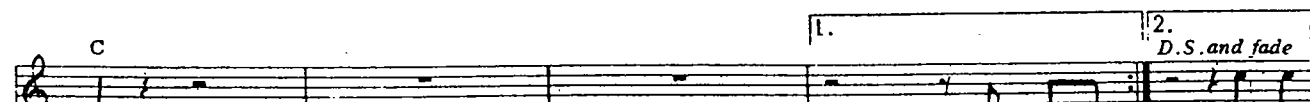
feel - in', feel it heal - in'.  
 feel - in', feel it heal - in'.

Chorus:  $\frac{3}{4}$  Dm

We can Patch It Up, ba - by, we can Patch It Up, ba - by. we can



Patch It Up, ba - by, Patch It Up — with a whole lot - ta



love.

1. \_\_\_\_\_ 2. We've got to We can  
 D.S. and fade

From the Metro Goldwyn Mayer Motion Picture "SHAFT"

# THEME FROM SHAFT

133.

By  
ISAAC HAYES

Sheet music for the "Theme from Shaft" by Isaac Hayes, measures 1 through 16. The score is written for piano in 4/4 time, featuring a key signature of one sharp (F#). The tempo is marked "♩ = 116". The music is characterized by a driving bass line and a melodic line in the right hand. Chord changes are indicated above the staff: F#m9 (measures 1-2), E7 (measures 3-4), F#m9 (measures 5-6), E7 (measures 7-8), F#m9 (measures 9-10), E7 (measures 11-12), F#m9 (measures 13-14), E7 (measures 15-16), and G (measures 17-18). The score includes a variety of musical notations such as eighth notes, quarter notes, and rests.

♩ = 116 F#m9 E7 F#m9 E7 F#m9 E7 F#m9 E7 F#m9 E7 G

134.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a steady eighth-note accompaniment in the left hand and a melody in the right hand. The voice part is in the upper register, with a melody that follows the piano's right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing a piano and voice part. The piano part is marked 'Piano' and the voice part is marked 'Voice'.

[illegible]

Who's the black pri-vate dick... that's a sex ma-chine to all the chicks? Shaft!

Musical score for the song "Who is the man that would". The score is written for piano and voice. The piano part is in G major, 4/4 time. The first measure is marked with a **Fmaj9** chord. The second measure is marked with an **Em** chord. The third measure is marked with an **Emaj9** chord. The lyrics "Who is the man that would" are written under the piano part.

Em Fmaj9

risk his life for his brother man?— Shaft! Can you dig it?

continued next page

Em Fmaj9

Who's the cat that won't cop out

Em Fmaj9

When there's danger all a-bout? Shaft! Right on! They say this cat Shaft is a

Em Fmaj9

bad moth-er, (Shut your mouth!) But I'm talkin a-bout Shaft. He's a compli-cat-ed man, But

Em G

no one un-der-stands him but his wo-man. John Shaft! *p*

Fmaj7 *f*

NC

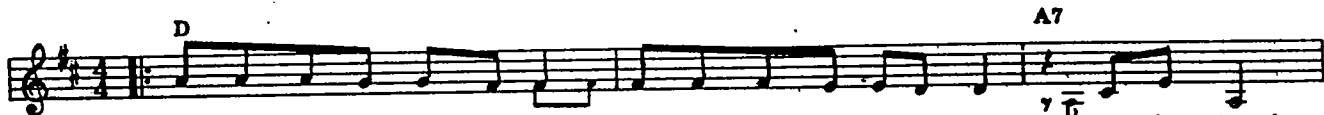
Fmaj7 NC Em7 Fmaj7

# LIFE

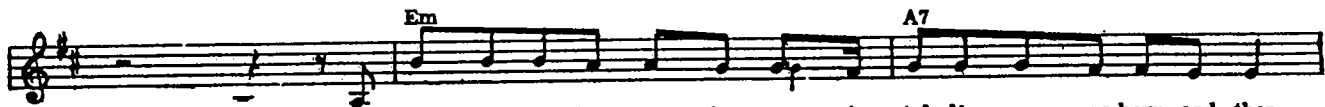
136.

Words and Music by  
SHIRL MILETE

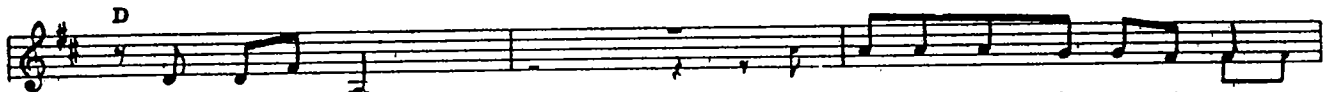
Moderately



1. Some-where out in emp - ty space, long be - fore the hu-man race, some-thing stirred;  
2. Crea-tures came from out of sight, day-light came from 'n the night, and all was good;  
Lov - ing Pow - er 'looked and saw, in-side the heart of man a flaw be-gan to grow:

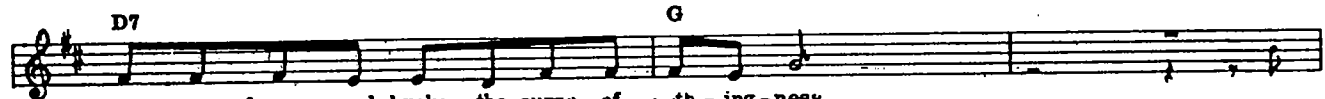


A vast and time-less source be - gan, in - tel - li - gence was born and then  
Life be-came a mas - ter plan, love pro-duced a per - fect man  
The fires of hell be - gan to burn, and so He sent His cho - sen Son



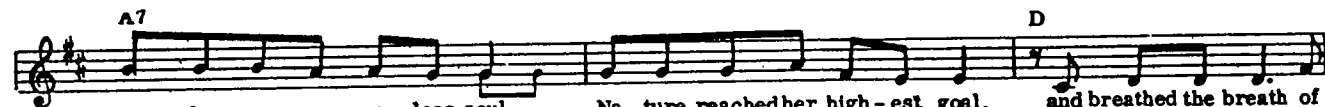
there was the Word.  
that un - der - stood.  
to let us know.

Pow-ers filled the u - ni - verse,  
The im - age of the Mak - er's Word  
That love had sure - ly made us all, and



mat - ter formed and broke the curse of noth - ing - ness.  
wor - shipper him with all he had, but then one day  
hate would sure - ly make us fall so from the Cross

From  
He

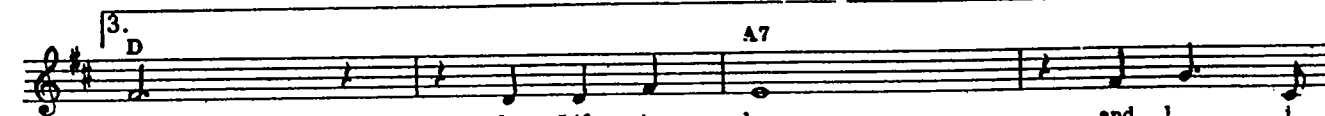


Love be-came an age-less soul, Na - ture reached her high - est goal, and breathed the breath of  
in the depths an e - vil seed grew and man - u - fac-tured greed, and changed the way of  
showed the world that dread-ful day that love could be the on - ly way or all is lost of



Life,  
Life,  
Life,  
ev-er-last - ing Life.  
ev-er-last - ing Life  
ev-er-last - ing Life

3. The



Life; for Life is love, and



Life.

# And So Goodbye My Love

137.

Lyric by HAL DAVID Music by BURT BACHARACH

*Moderately Slow*

Chords: D, D7, Bm, Em7, D, D7, Bm, C, Fmaj7, C, Bm Am Bm Am C Am Gmaj7, C Am Gmaj7, F#7sus, F#7-5, Bm7, Em7, Cmaj7, D, F#7sus, F#7-5, Bm7, Em7, Cmaj7, C, D, *tacet*, D, D7, Bm, Em7, D, D7, Bm, C, Fmaj7, C, Bm Am Bm Am C Am Gmaj7, C, Bm Am Bm Am C Am Gmaj7, C.

Lyrics: And so good-  
bye, my love. Oo. Try not to cry my love.  
It's bet-ter to have loved and lost. If we have lost, at least we've loved.

138.

# Where Are You Going My Love

I hold your hand and gently touch your hair,  
 voice it's al-ways haunt-ing me.

Then we'll walk to- geth- er hand in hand the way it used to  
 Ev- 'ry-where I turn I see your face - but you're nev- er

be. The way you smile and kiss me  
 there. You're all I have you're all I'm

ten- der-ly Tears be- gin to fill my mis- ty  
 liv- ing for I can't bear the pain and mis- er-

eyes now you're gone from me. Where are you  
 - y. please come back to me.

**CHORUS**  
 go- ing to, my love? Will you come back when the sun-

shines? An- y time you wan- na come home, it's all

right. Where are you go- ing to, my love?

I hear your

Will our love re- turn to- mor- row? an- y

right. Where are you

2 F D7 D11 B. 7. and Fade



# RED RIVER ROSE

139.

Key of B $\flat$  (C-D)

Tune Uke

A D F $\sharp$  B

Words and Music by  
TOMMIE CONNOR  
and JOHNNIE REINE

**Martial style**

Piano

**Refrain**

March - ing a - long to my RED RIV - ER ROSE, Wait - ing for  
me where the Red Riv - er flows, Soon when a big yel - low moon soft - ly  
glows, I'll be em - brac - ing my RED RIV - ER ROSE. 1. As I ROSE. 2. The  
3. She  
4. I

*To Verse 1* *To Verses 2, 3, 4*

*Last time*

ROSE.

*Fine*

**Verse**

march down the trail with my face to the west, My thoughts fly a -  
bu - gles were sound - ing when we kissed good - bye, She smiled but I  
gave me a lock - et that I'll al - ways wear, In - side was a  
wait for the mo - ment when we'll meet a - gain, And there at her

way to the girl I love best, For there where the moun - tains reach  
knew she was read - y to cry, "Take care, dear," she whis - pered, "al -  
curl from her bright gold - en hair, And when I was lone - ly for  
side I will al - ways re - main, There's three sou - ve - nirs for my

up to the blue, My love prom - ised me she'd be faith - ful and true,  
though you must go, Be brave and re - mem - ber that I love you so,  
and cheer. I'd o - pen that lock - et and know she was near.

*D.S. al Fine*

140.

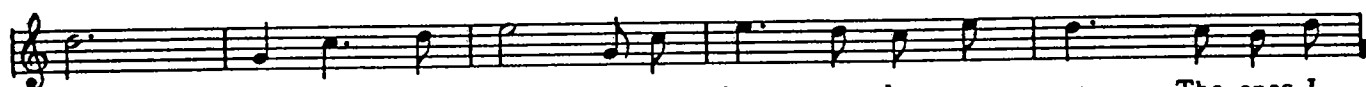
## "GEORGIA MOONLIGHT"

Words by  
ROY THORNTON  
and HAVEN GILLESPIE  
Valse moderato

Music by  
ERWIN R. SCHMIDT  
Composer of "Carolina Sunshine"



When the moon is all a - glow, I'm dreaming of the long a - go, Mem'-ries of  
Sweet and low I hear the breeze a - sing - ing Dix ie mel - o - dies, Croon - ing it



old, seem to un - fold; And in fan - cy I can see, The ones I  
seems. songs of my dreams; As the shad - ows soft - ly fall. My gold - en



love, who wait for me, And I long for my Old South - ern Home. —  
mem - o - ries re - call, Old - en scenes of the land that I love. —

## CHORUS



In my dreams I see the Geor - gia moon a - shin - ing, Shln - ing thru the night,



o'er the fields of white, There's a yearn - ing in my heart and I am pin -



ing, To be there where all the world seems bright; — I can



hear the birds a - sing - ing in the wild - wood, And the rippling streams,



call ing me it seems, Back to hap - py days of child - hood,



Un - der - neath the Geor - gia Moon. In my Moon. —

# Everybody's Doin' It Now

141.

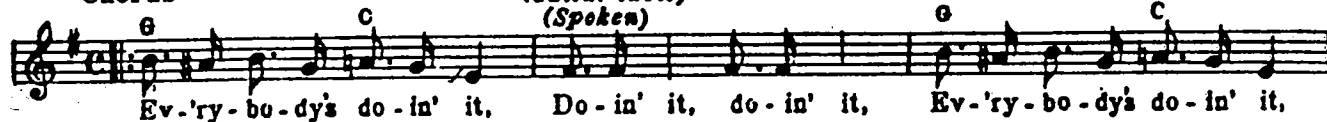
By IRVING BERLIN

Moderato



Chorus

(Guitar tacit)  
(Spoken)

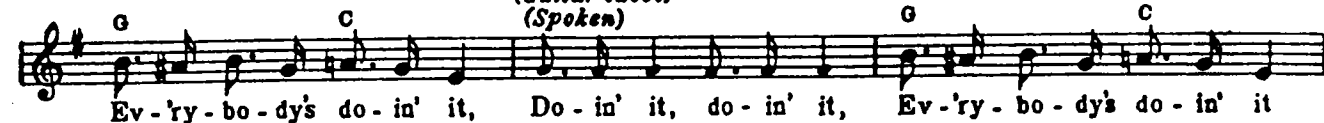


(Guitar tacit)  
(Spoken)

D7



(Guitar tacit)  
(Spoken)

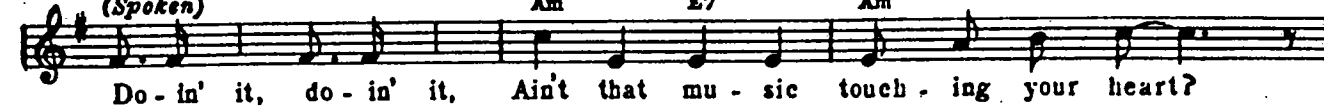


(Guitar tacit)  
(Spoken)

Am

E7

Am



142.

# MAGGIE FLYNN

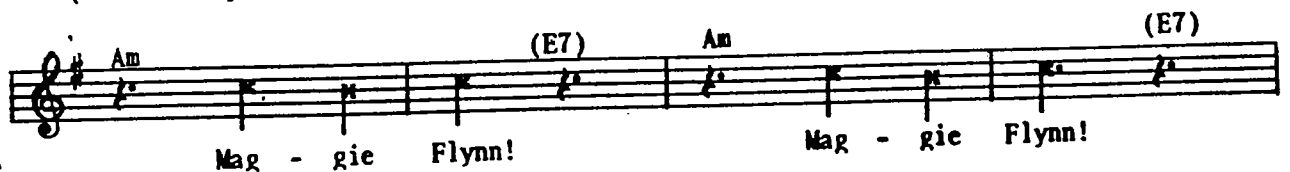
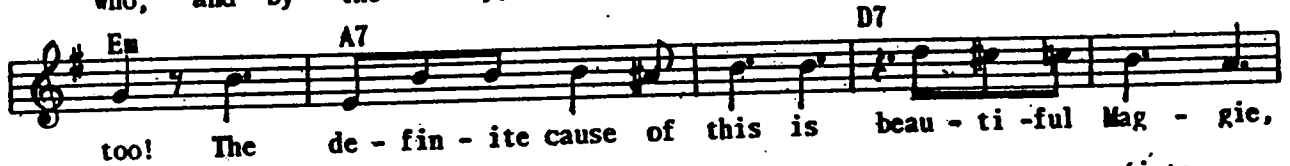
(From the Musical Production 'MAGGIE FLYNN')

Brightly

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of seven lines of music. The lyrics are written below the staff, and guitar chords are indicated above the staff. The tempo and mood are indicated as 'Brightly' at the beginning. The score includes various musical notations such as slurs, ties, and dynamic markings like 'rit.' and 'a tempo'.

Bee - oo - ti - ful Mag - gie Flynn! Ay -  
 dor - a - ble Mag - gie Flynn! Where'd you get that  
 di - vil in yer eye? Mee - rac - u - lis Mag - gie Flynn! Ay -  
 ston - ish - in' Mag - gie Flynn! Sham - rocks bloom when  
 you go walk - in' by! Pic - ture the map of Ire - land  
 on a freck - led face; Think of a lep - re - chaun dressed  
 up in Ir - ish lace! Bee - oo - ti - ful Mag - gie Flynn! Ay -

Chords: G, Am7, D7, Am7, Am7, Am6, D7, G, G7, C, A7, D7, D7-9, G (a tempo)



144.

# MR. CLOWN

A New Musical

# MAGGIE

# ELNN

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff includes a whistle section marked with a 'C' and '(Whistle)'. The second staff includes a section marked with 'G9'. The third and fourth staves continue the melody and lyrics.

Mis - ter Clown, \_\_\_\_\_ Mis - ter Clown, \_\_\_\_\_

You can take a frown and turn it up - side down! \_\_\_\_\_

Fun - ny face, \_\_\_\_\_ fun - ny face, \_\_\_\_\_

You make trou-bles go like bub-les in - to space! \_\_\_\_\_

C Gm7 C7 Fmaj7  
Come on and smile \_\_\_\_\_ you Pun - chin - el - lo;

F6 Am7 D7 G7 F#m7  
Smile \_\_\_\_\_ and hear the world say

G7 C A7  
"Hel - lo! Mis - ter Clown" \_\_\_\_\_ Mis - ter Clown, \_\_\_\_\_

A7 D7 G7 Gm6(Bb bass)  
You're the great - est show on earth right here in town! \_\_\_\_\_

A7 F Fm C(G bass) E7(G# bass)  
A hun - dred mil - lion peo - ple in a hun - dred mil - lion

Am D7 G7  
ways love a clown; \_\_\_\_\_ Don't let us down, \_\_\_\_\_

1. C 2. C  
Mis - ter Clown! \_\_\_\_\_ Mis - ter Clown! \_\_\_\_\_

146.

# CUMANA

(Coo-ma-nah)

BARCLAY ALLEN

Fast

Am Dm

Am

Dm Dm Am

Dm Am Dm Am E7

E7(b9) 1. Am To next strain 2. Fine

A7 Dm

B7 (b)

E Dm6 A E7



# AIRPORT LOVE THEME

147.

(From Ross Hunter's Production "AIRPORT" — A Universal Picture)

Piano Solo

ALFRED NEWMAN

Slowly (with expression)

Chord symbols and musical notation for the first system:

- Chord symbols: Cmaj7, E7, Em7(b5)
- Time signature: 4/4
- Key signature: D major (two sharps)

Chord symbols and musical notation for the second system:

- Chord symbols: A7(+5)(b9), Dm, Dm7/C, E7, Dm7(b5), G7(b9), G7+5

Chord symbols and musical notation for the third system:

- Chord symbols: C, E7(+5)(b9), A7(b9)

Chord symbols and musical notation for the fourth system:

- Chord symbols: D7+5, D9, Dm7(b5)/G, G7(+5)(b9), G7

Chord symbols and musical notation for the fifth system:

- Chord symbols: Em7(b5), A7(b9), Em7(b5), A7(b9)

148.

Chord progression: Dm, Dm7, G7(b5), Dm7, G7+5

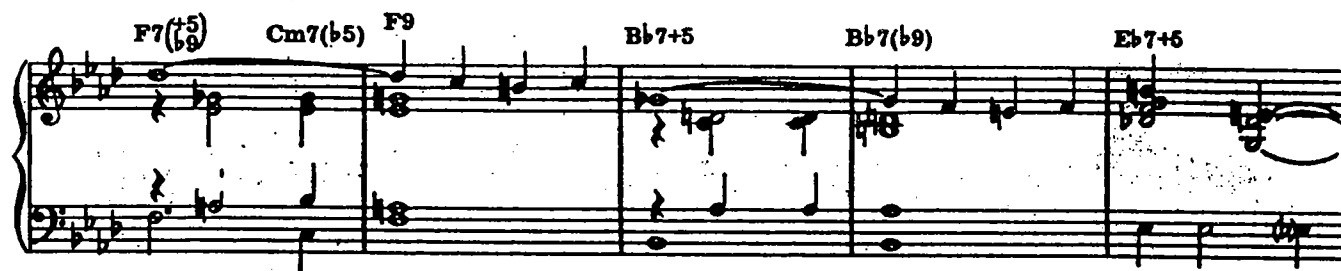
Chord progression: Cmaj7, E7, A7(b5), A7, Dm, Dm7(b5)

Chord progression: C, Am7, Dm7, G7(b9), G9+5

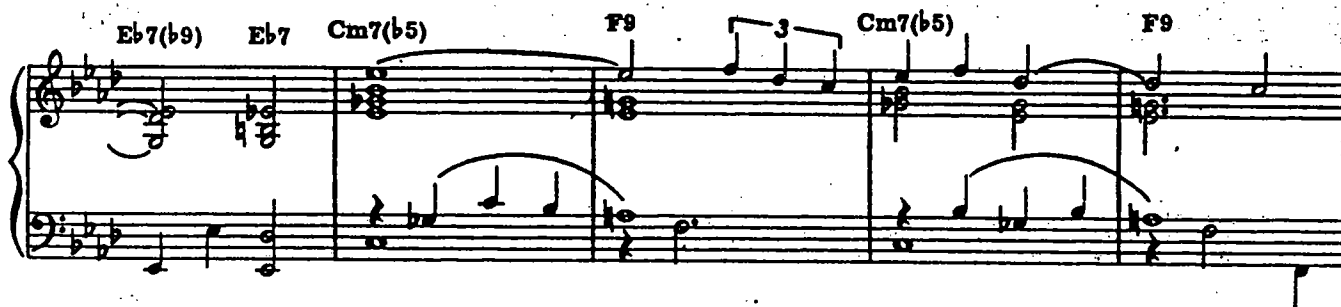
Chord progression: Abmaj7, C7, Cm7(b5), F7, F7+5, Bbm

Chord progression: Bbm, Bbm7 Bbdim, Eb7+5, Cm7, Ab

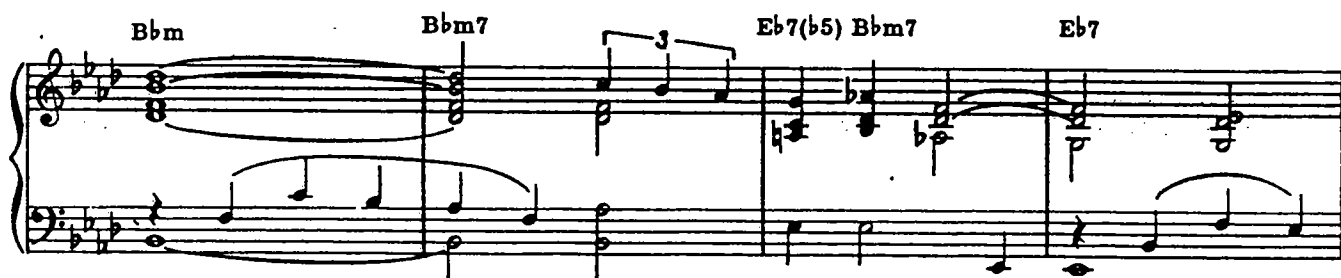
Chord progression: F7(b9), Cm7(b5), F9, Bb7+5, Bb7(b9), Eb7+6.



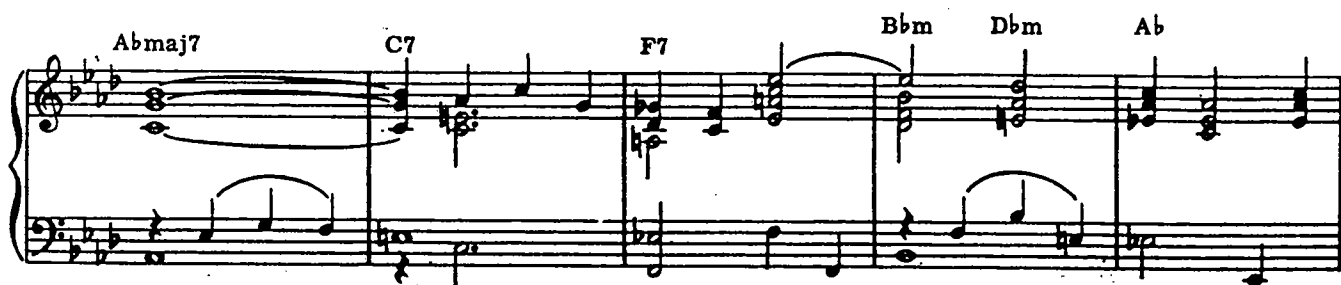
Chord progression: Eb7(b9), Eb7, Cm7(b5), F9, Cm7(b5), F9.



Chord progression: Bbm, Bbm7, Eb7(b5) Bbm7, Eb7.



Chord progression: Abmaj7, C7, F7, Bbm, Dbm, Ab.

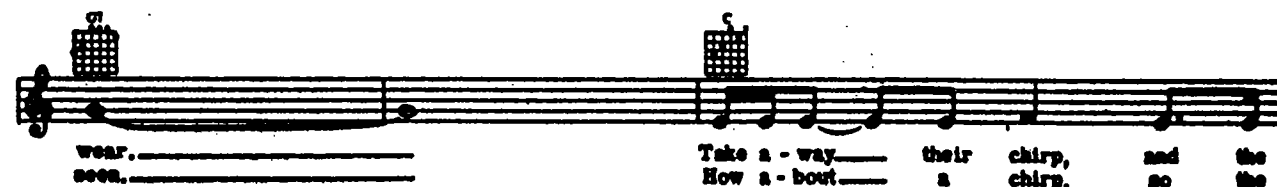
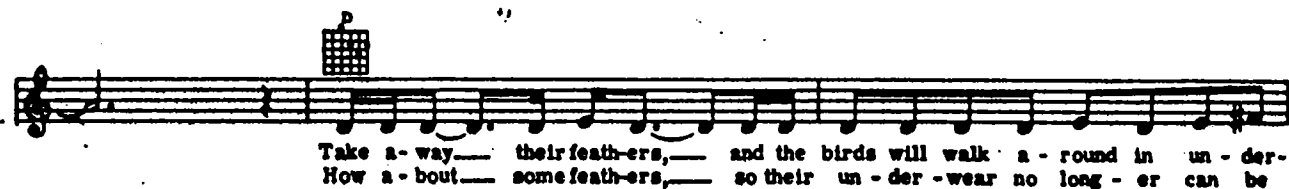
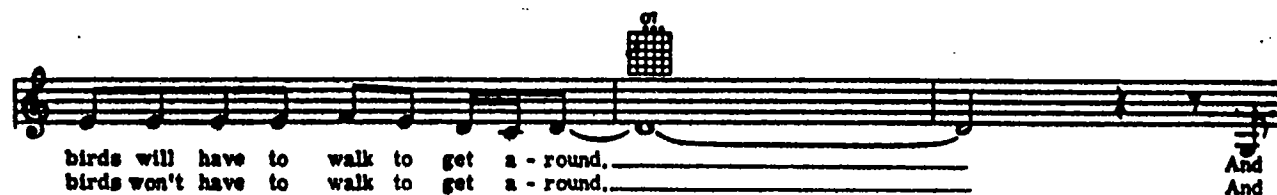
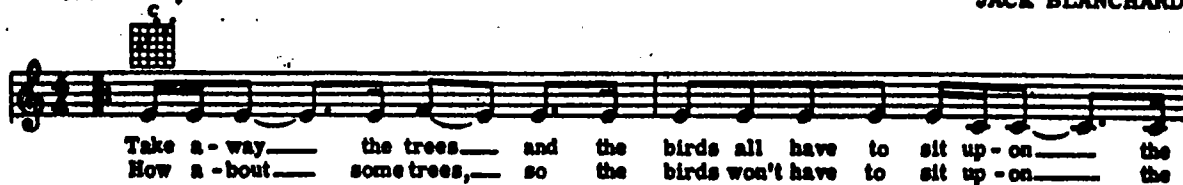


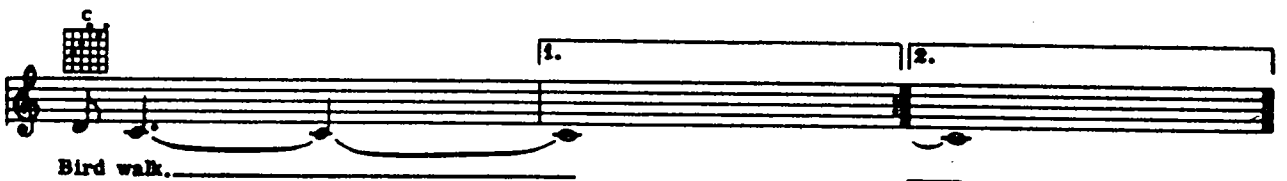
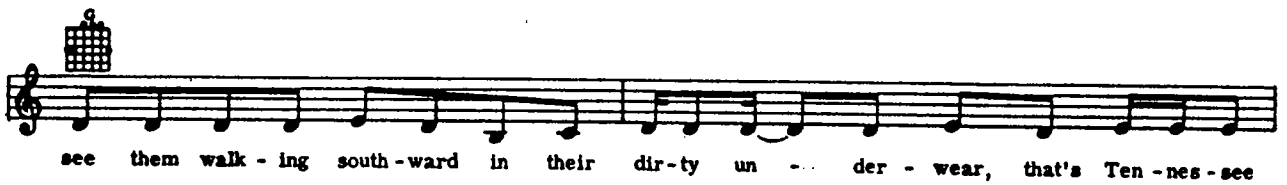
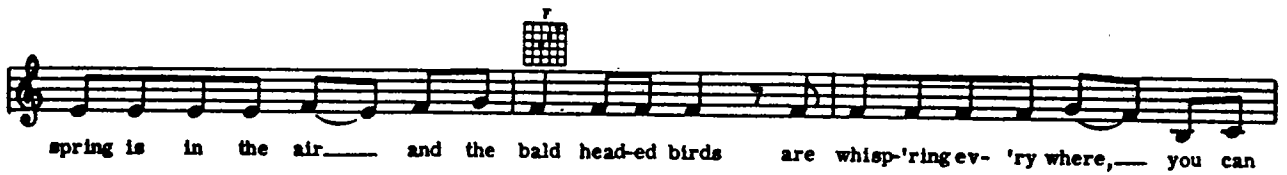
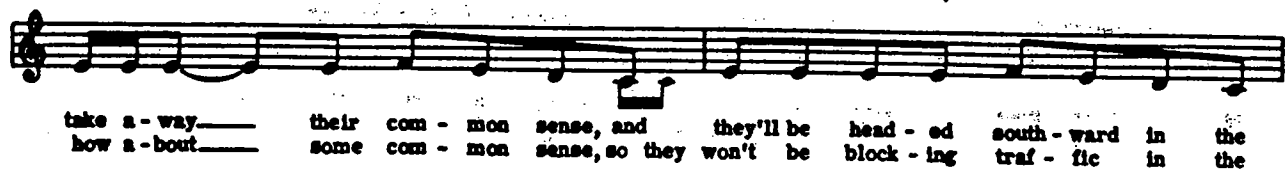
Chord progression: Fm7, Bbm7, Eb7(b9), Eb9+5, Ab6.



## TENNESSEE BIRD WALK

Moderately

Words and Music by  
JACK BLANCHARD

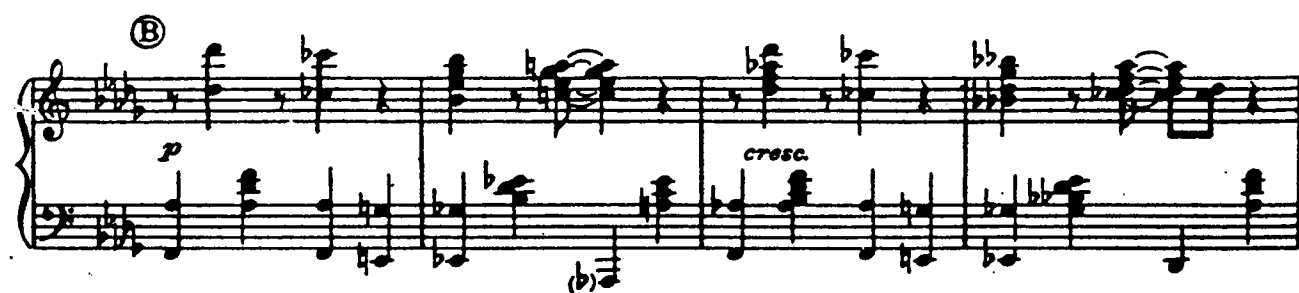
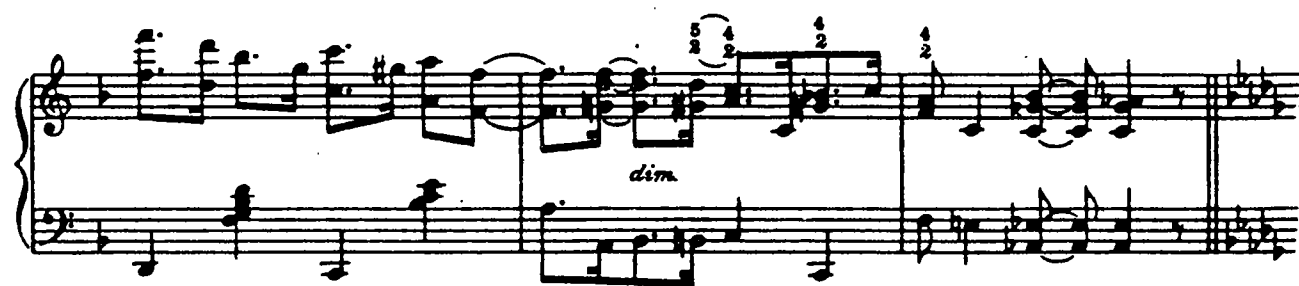
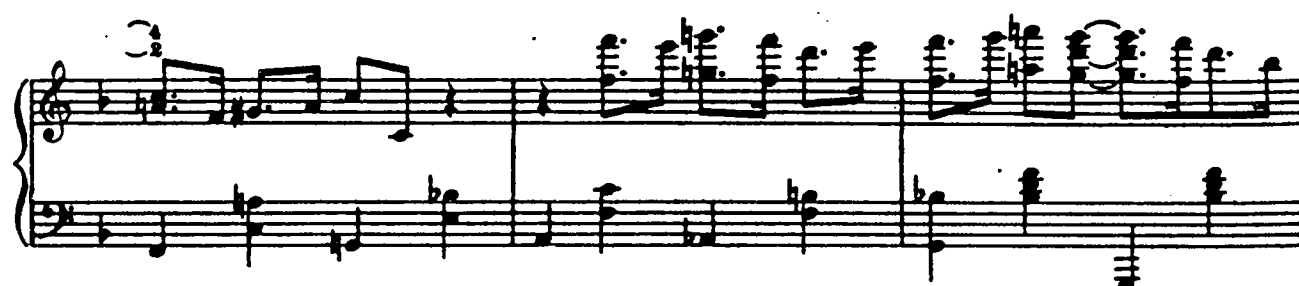


## ONE O'CLOCK JUMP

Piano Arrangement by  
Bob Zurkeby  
COUNT BASIE

Moderate Bounce Tempo

The piano arrangement of "One O'Clock Jump" is written for piano in 4/4 time. It begins with a key signature of one flat (B-flat major) and a dynamic marking of *f* (forte). The tempo is indicated as "Moderate Bounce Tempo". The score is divided into five systems of music, each consisting of a treble and bass staff. The first system includes a key signature change to B-flat major. The second system includes a sixteenth-note triplet. The third system is marked with a circled "A" and includes various accidentals. The fourth system includes a key signature change to E-flat major. The fifth system includes a key signature change to D major and a 3/4 time signature change. A final key signature change to C major is indicated at the bottom left.







① *gva.*

155

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and single notes. A dynamic marking *p* is present in the bass staff.

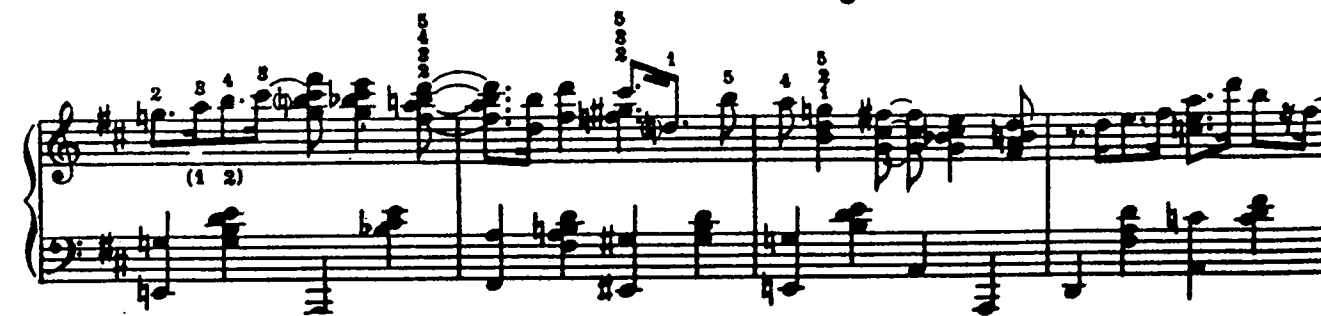
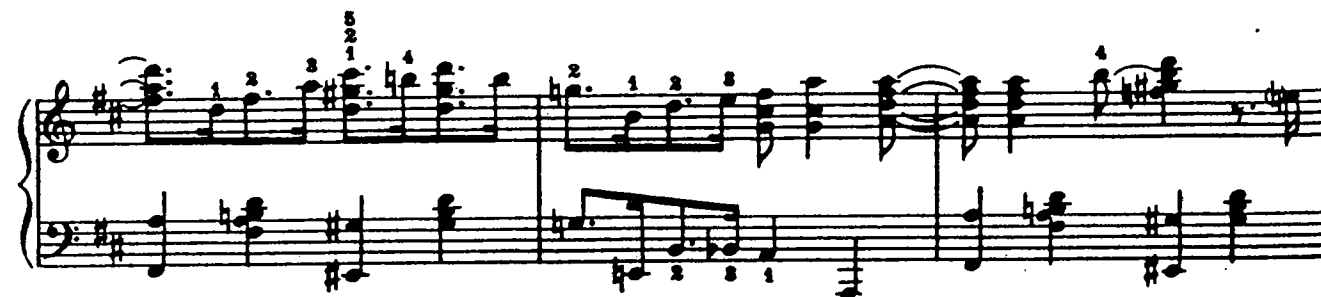
Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A dynamic marking *mf* is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A dynamic marking *p* is present in the bass staff. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A dynamic marking *mf* is present in the bass staff.



8va.....  
f

Ⓔ 8va.....

8va.....

8va..... loco  
p cresc. f

mf p accel.

pp

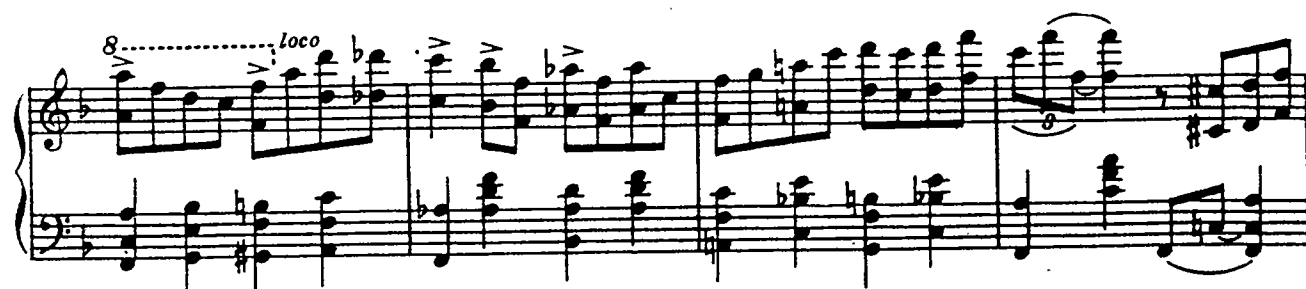
## TWO O'CLOCK JUMP

Piano Arrangement by  
Jess Stacy

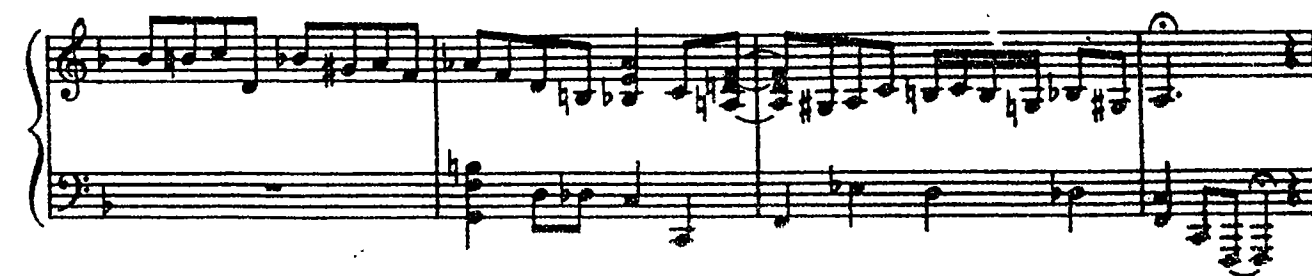
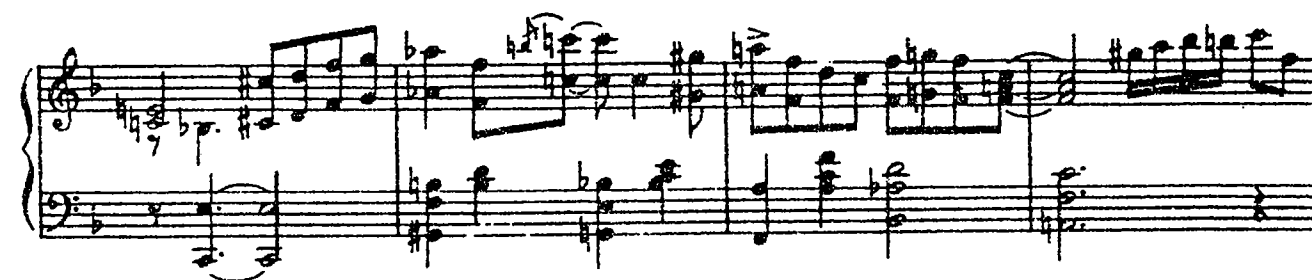
HARRY JAMES  
COUNT BASIE  
BENNY GOODMAN

Medium tempo

This piano arrangement of 'Two O'Clock Jump' is written for a single piano. The score is organized into six systems, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Medium tempo'. The arrangement begins with a dynamic marking of *mf* (mezzo-forte). The first system features a melodic line in the treble staff with eighth-note patterns and a supporting bass line with sustained chords. The second system continues the melodic development with some triplet figures. The third system shows a more active bass line with eighth-note accompaniment. The fourth system is characterized by frequent triplet patterns in both hands. The fifth system maintains this rhythmic intensity with complex chordal textures. The sixth system concludes the piece with a final melodic flourish in the treble and a steady bass accompaniment.







# MARCHETA

(A Love Song of Old Mexico)

Words and Music by  
VICTOR L. SCHERTZINGER

**Dreamily** Voice

**Mar-Mar-**

**F** **Dm** **C7**

che - ta, Mar - che - ta, I still hear you call - ing me  
che - ta, Mar - che - ta, In dreams I can see you, your

**Am** **C7** **F6** **C+** **F**

back to your arms once a - gain, I still feel the  
sweet face with love all a - glow Your voice like soft

**Dm** **C7** **Am**

spell of your last kiss up - on me, Since then, life has  
mus - ic still ech - oes a - round me As in the old

**C7** **F** **Dm**

all been in vain All has been  
days long a - go Come back, come

**Dm7** **Dm6** **E7**

sad - ness with - out you Mar - che - ta, Each day finds me  
back, dear, with you here Mar - che - ta, Then life once more

**E7** **Am** **C7** **F**

lone - ly and blue, My poor heart is  
joy - ful will be The world's dream and



Dm C7 Am  
 brok - en, I want you, "Mar - che - ta"; I need you "Mar -  
 lone - ly and sun - less, "Mar - che - ta". Your love was life's  
 C7 F C7 F Dm F  
 che - ta" I do. Mar -  
 sun - shine to me.

## THE LITTLE BROWN JUG.

C F G7 C  
 My wife and I lived all a - lone, In a lit - tle log hut we called our own;  
 F G7 C  
 She loved gin, and I loved rum, I tell you what, we'd lots of fun.

### CHORUS

C F G7 C  
 Ha, ha, ha, you and me, LIT - TLE BROWN JUG don't I love thee.  
 F G7 C  
 Ha, ha, ha, you ad me, LIT - TLE BROWN JUG don't I love thee.

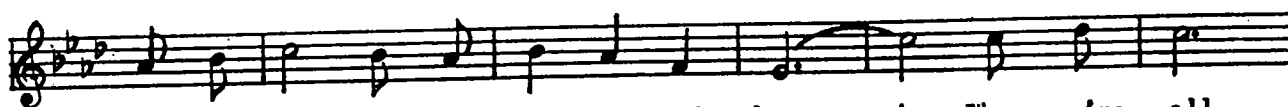
2. 'Tis you who makes my friends my foes,  
 'Tis you who makes me wear old clothes  
 Here you are, so near my nose,  
 So tip her up, and down she goes.
3. When I go toiling to my farm,  
 I take LITTLE BROWN JUG, under my arm;  
 I place it under a shady tree,  
 LITTLE BROWN JUG, 'tis you and me.
4. If all the folks in Adam's race,  
 Were gathered together in one place;  
 Then I'd prepare to shed a tear,  
 Before I'd part from you, my dear.

# Honeymoon Time

Waltz Ballad

By WILLIAM F. CAESAR  
and IRVING WEILL

Moderately with much expression



How I dream of that won - der - ful love - time, When you're all  
We'll be just like two babes in the wood, dear, In our joy -



mine, hon - ey moon time; Far - a - way in a fair land of  
- nest, lit - tle toy - nest And we'll al - ways be con - stant and



sun - shine, In a cute lit - tle home all our own. \_\_\_\_\_  
good, dear, For our hon - ey - moon nev - er will end. \_\_\_\_\_

## REFRAIN *Tenderly*



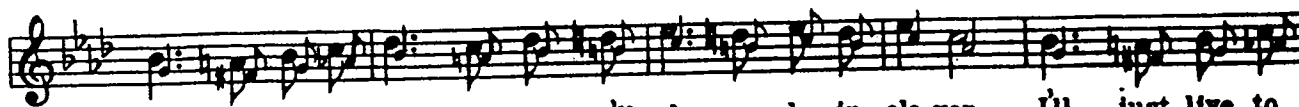
Hon - ey-moon time, when our hearts are sweet-ly blend-ing, We'll re-al-



-ize Love's par-a - dise. There in our gar-den we'll dream of love un-



-end - ing, Spend-ing our hap - pi - est hours a - mong the flow'rs.



In our lit-tle nest, my dear, we'll al - ways be in clo-ver, I'll just live to



love you, nev - er more I'll be a ro-ver; We'll pledge our love till this

life on earth is o - ver, Sweet-heart, in Hon - ey - moon  
time. time. \_\_\_\_\_

## Dreamland Brings Mem'ries Of You

Words and Music by  
**ERNIE ERDMAN** and  
**CELIA TOMKINS**

*Moderato*

Dreams to - night are tak - ing me, Back to the days of yore, \_\_\_\_  
 When the twi light shad - ows fall, I feel as tho' you're near, \_\_\_\_

Days of love that used to be, In dream-land I live them once more. \_\_\_\_  
 Dreams I know will soon re - call, Our love days that held so much cheer. \_\_\_\_

**CHORUS** *With expression*

Dream-land brings mem'ries of you, dear, Mem'ries of long, long a - go; \_\_\_\_

I was so hap - py 'neath blue skies so fair, You said you loved me, my life you would share,

Then came the day when you left me, Heart-bro - ken, lone - some and blue, \_\_\_\_ Still in my

dreams, You're with me it seems, Dream-land brings mem'ries of you. \_\_\_\_ you. \_\_\_\_

Song in the M-G-M Picture "LOVE ME OR LEAVE ME"

## I'LL NEVER STOP LOVING YOU

Lyric by  
SAMMY CAHNMusic by  
NICHOLAS BRODSZKY

I'LL NEV - ER STOP LOV - ING YOU,  
 What - ev - er else I may do, My love for  
 you will live 'til time it - self is through.  
 I'll nev - er stop want - ing you, And when for -  
 ev - er is through, my heart will beat the  
 way it does each time we meet. The night does - n't  
 ques - tion the stars that ap - pear in the skies, So  
 why should I ques - tion the stars that ap - pear in my

Chords:  $\frac{+}{C}$ , C6, Cmaj7, Dm7, G7, Cmaj7, Am, Cmaj7, Bm7, E7, Am, F, Am, E, C7, Gm7, C7, Fmaj7, F6, Dm7, G7, C, C6, Cmaj7, Dm7, G7, Cmaj7, Am, Cmaj7, Bm7, E7, A, F#m, Bm, E7, A, Gm7, F#dim, Gm7, Gb7, Fmaj7, F6, Gm6, A7, D7.

Chords: Dm7, G7, C, C6, Cmaj7, Dm7, G7, Cmaj7, C7

eyes. Of this I'm more than just sure, My love will  
Gm6 A+7 A7 Dm7 Dbmaj7  
last and en-dure, I'll nev-er, - no, I'LL NEV-ER STOP LOV-ING  
1. C C6 Dm7 G7-9 2. C  
YOU. YOU.

# ILL WIND

Words by  
TED KOEHLER

Music by  
HAROLD ARLEN

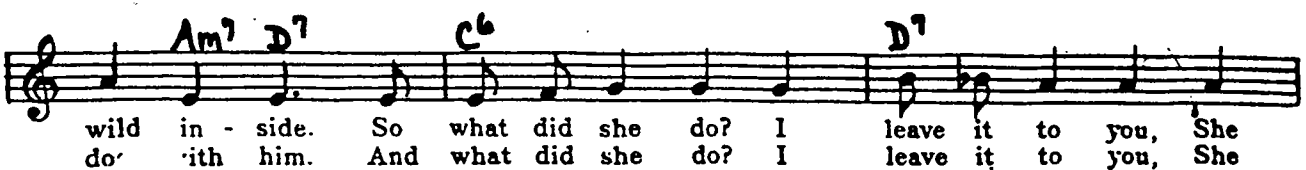
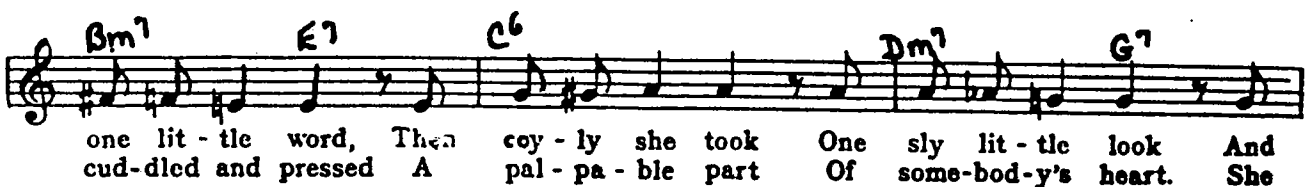
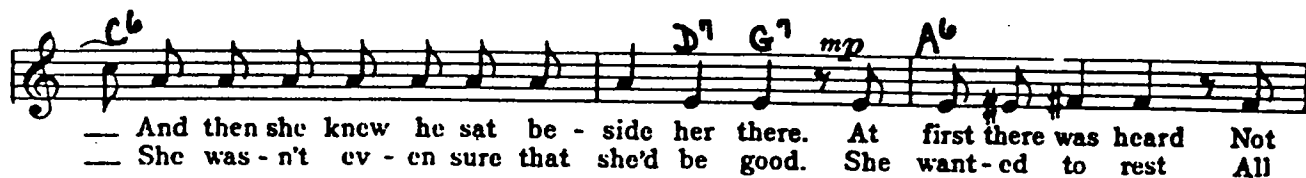
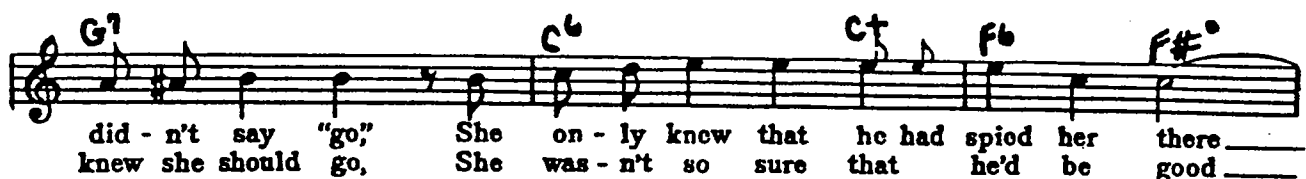
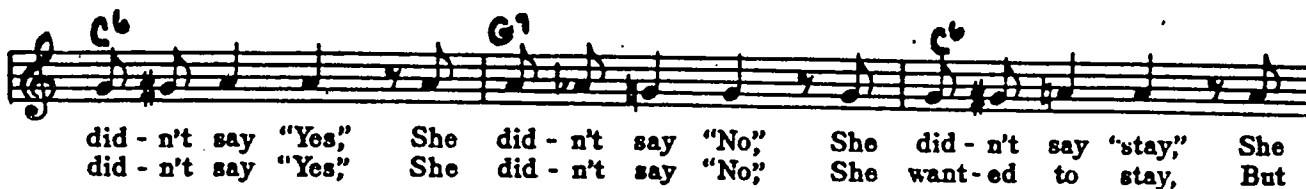
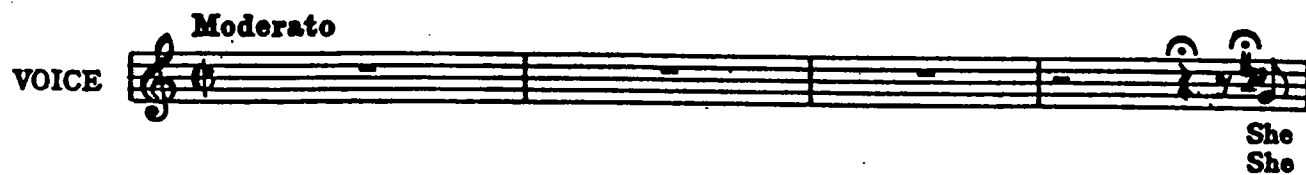
Chords: Eb, Cm, Ab, G7, Ebm, Eb, Ebm

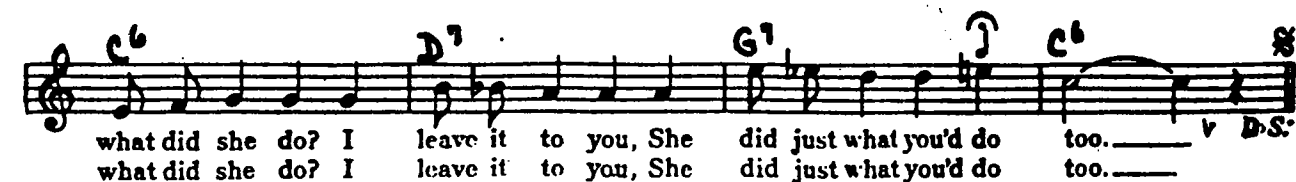
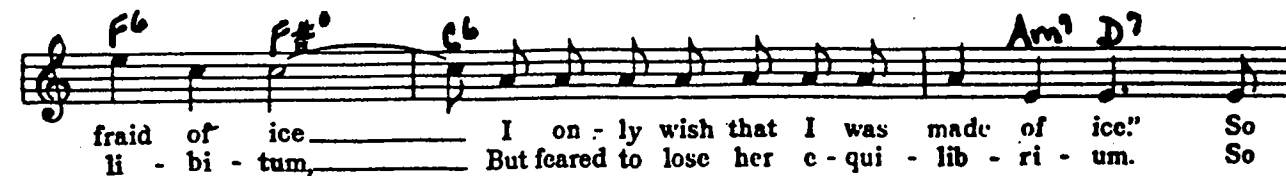
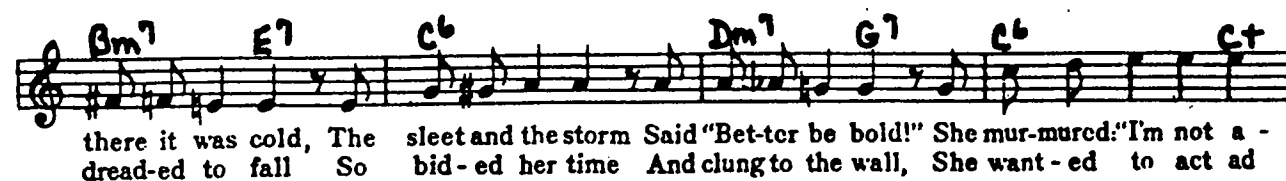
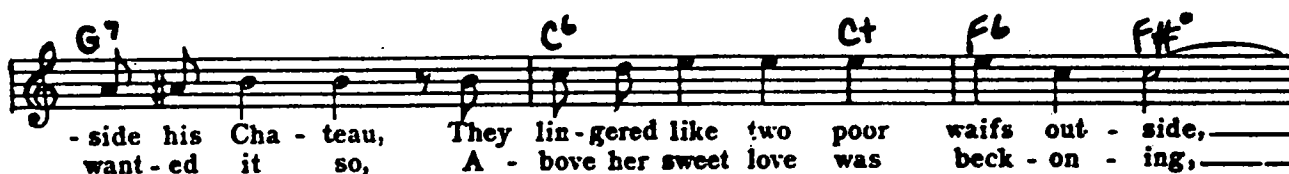
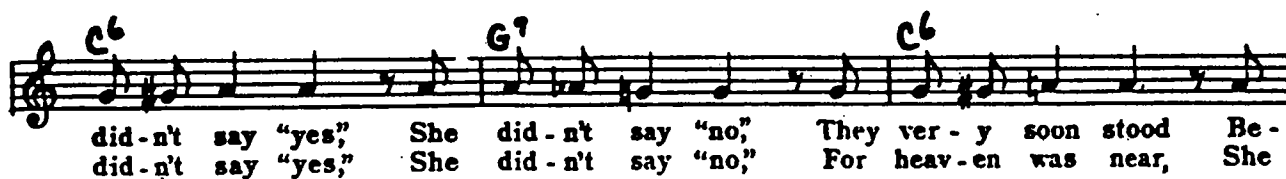
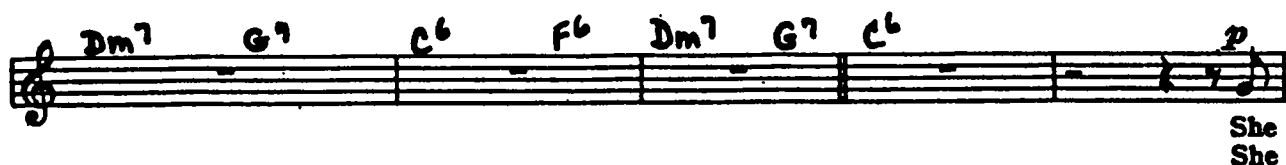
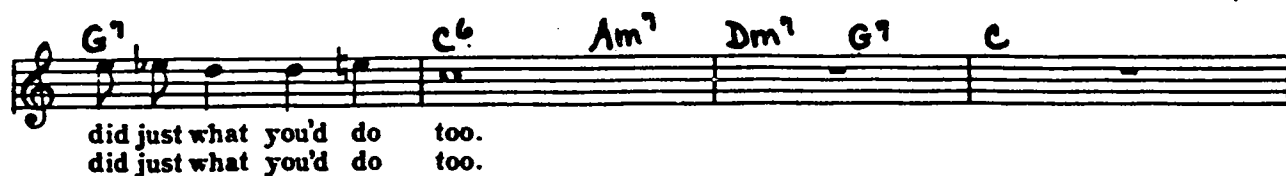
Blow ill-wind, blow a-way, Let me rest to-day, You're blow-in' me no  
Eb F+ Eb Fb7 F7 Eb Cm Ab G7  
good, no good. Go, ill wind, go a-way,  
Ebm Eb Ebm Eb Bb F+ Bb  
Skies are, oh, so gray a-round my neigh-bor-hood, and that's no good.  
Eb7 F7 D7 C Fm D7 G7 Bdim G7  
You're on-ly mis-lead-in' the sun-shine I'm need-in', Ain't that a shame? It's  
D7 C Fm D7 F G7 Ebm F7  
so hard to keep up with trou-bles that creep up From out of no-where, when love's to blame.  
Bb Cm Ab G7 Ebm Eb Ebm  
So, ill wind, blow a-way, Let me rest to-day, You're blow-in' me no  
Eb Ebm Ab7 Eb Ab Eb  
good, no good, no good.

# She Didn't Say "Yes"

Words by  
OTTO HARBACH

Music by  
JEROME KERN





## A FOOL LIKE ME

Words and Music by  
SID TEPPER and  
ROY C. BENNETT

Arr. by Marvin Kahn  
and John Westmoreland

Moderato

On-ly a fool would take your heart— and break it in two,

On-ly a fool could be un-true— to

some-one like you; I kissed oth-er lips—

treat-ed you mean and cruel; Take me in your arms,—

and for-give—this fool. What can I do, what can I say— to

pay for my sin? I'll nev-er know what made me be— the

fool that I've been. What kind of clown would let you down

And act so fool-ish - ly, On-ly a fool, on-ly A FOOL LIKE

1. F ME. 2. F ME.



# Autumn In Rome

From the Film "Indiscretion Of An American Wife"

By SAMMY CAHN and PAUL WESTON  
(from an original score by Alessandro Cicognini)

The musical score for "Autumn In Rome" consists of ten staves of music. Each staff begins with a key signature of one flat (B-flat) and a 4/4 time signature. Chord diagrams are provided above the notes for each staff. The lyrics are written below the notes.

**Staff 1:** Chords:  $\sharp C m$ ,  $A \flat 9$ ,  $C m$ ,  $A \flat 7$ ,  $F m 7$ ,  $B \flat 7$ ,  $E \flat maj. 7$ .  
 AU-TUMN IN ROME my heart re-mem-bers foun-tains where chil-dren played

**Staff 2:** Chords:  $D \flat$ ,  $F m 6$ ,  $G 7 \flat 9$ ,  $C m$ ,  $A \flat 9$ ,  $C m$ ,  $A \flat 7$ .  
 Gar-dens where dreams were made. AU-TUMN IN ROME mem-ries like em-bers

**Staff 3:** Chords:  $F m 7$ ,  $B \flat 7$ ,  $E \flat maj. 7$ ,  $F m 6$ ,  $G \flat 7$ ,  $C m$ ,  $C 7$ .  
 glow when I seem to hear Ar-ri-ve-der-ci, dear. Walks be-neath the pines that  
*(pronounced: Ah-rah-dah-eh-eh)*

**Staff 4:** Chords:  $C 7 \flat 9$ ,  $F m$ ,  $B \flat 7$ ,  $B \flat 7 \flat 9$ .  
 graced a gold-en sky, Stopping now and then to share a lov-ers

**Staff 5:** Chords:  $E \flat maj. 7$ ,  $F m 6$ ,  $G 7 sus.$ ,  $G 7$ ,  $C m$ ,  $A \flat 9$ ,  $C m$ .  
 sigh, you and I. Let win-ter come all my De-

**Staff 6:** Chords:  $A \flat 7$ ,  $F m 7$ ,  $B \flat 7$ ,  $E \flat maj. 7$ ,  $F m 6$ ,  $G \flat 7$ ,  $C m$ .  
 cem-bers I'll spend just dream-ing of the way we fell in love

**Staff 7:** Chords:  $F m$ ,  $G dim$ ,  $F m$ ,  $G \flat 7$ ,  $G 7 \flat 9$ ,  $C m$ ,  $F m 6$ ,  $G 7 \flat 9$ ,  $\sharp C m$ ,  $\sharp C m$ ,  $C m$ .  
 one love-ly AU-TUMN IN ROME. ROME.

# Nice 'N' Easy

Lyric by  
MARILYN KEITH  
and ALAN BERGMAN

Tune Uke  
G C E A

Music by  
LEW SPENCE

Slow

**Refrain**

Let's take it NICE 'N' EAS - Y It's gon - na be so eas - y

For us to fall in love. Hey, ba - by,

what's your hur - ry? Re - lax and don't you wor - ry, We're gon - na fall

in love. We're on the road to ro - mance,

that's safe to say; But let's make all the stops a - long the way.

The prob - lem now, of course, is

To sim - ply hold your hors - es, To rush would be a crime

'cause NICE 'N' EAS - Y does it ev - 'rv

1. C Em7 Dm7 G9 G7-9 2. C Am7 Dm7 D7 C6

time! time!

# LEMON TREE

177

By  
WILL HOLT

**Moderately**

1. When I was just a lit-tle boy, my fa-ther said to me, "Come here and learn a -  
2. neath that Le-mon Tree one day, my love and I did lie, A girl so sweet that  
3. day she left with-out a word, she took a-way the sun, And in the dark she

les-son from the love-ly Le-mon Tree." "My son, it's most im-por-tant!" my fa-ther said to  
when she smiled the sun rose in the sky. We passed the sum-mer lost in love be- neath the Le-mon  
left be-hind, I knew what she had done. She left me for an - o-ther, It's a com-mon tale but

me. To put your faith in what you feel and not in what you see." Le-mon  
Tree, The A mu-sic of her laugh-ter hid my fa-ther's words from me, Le-mon  
sad-der man but wi-ser now, I sing these words to you.

Tree ve-ry pret-ty, And the le-mon flower is sweet, But the fruit of the poor le-mon is a

thing one can-not eat. Le-mon Tree ve-ry pret-ty, And the le-mon flower is sweet, But the

fruit of the poor le-mon is a thing one can-not eat.

1 & 2 Eb 8 Eb  
2. Be-  
3. One eat.

## Learning

**REFRAIN**

I'm LEARN - ING, — LEARN-ING what a kiss can do; I'm LEAPN - ING, —  
LEARN - ING, — LEARN-ING what my lips are for; I'm LEARN - ING, —

LEARN - ING oh, so much with you. In the warmth of your fond ca-ress,  
LEARN - ING more and more and more. Keep on hold-ing me just like this,

I dis-cov-er such hap-pi-ness Find-ing — thrills I nev-er knew. —  
Keep on teach-ing me

I'm with each kiss, I'm LEARN-ING I'm in love with you!

# SUNDAY IN NEW YORK

Lyric by  
CARROLL COATES

Moderately with a beat

Dm7 G7 Dm7 G7 Dm7 G7 Dm G7  
 New York on Sun - day, big cit - y tak-ing a nap!\_

Cm7 F7 Cm7 F7 Am7 D7  
 Slow down, it's Sun - day!\_ Life's a ball, let it fall right in your

Gmaj7 G6 Dm7 G7 Dm7 G7 Dm7 G7  
 lap! If you've got trou - bles just take them

Dm G7 Cm7 F7 Cm7 F7  
 out for a walk. They'll burst like bub - bles in the fun

Am7 D7 Gmaj7 G6 Cm7  
 of a Sun-day In New York! You can spend time with-out spend -

F9 Bb6 Bbmaj7 Bb6 Dm7 G7  
 - ing a dime watch-ing peo - ple watch peo - ple pass!\_

Cm7 F9  
 Lat - er you pause, and in one of the stores there's that face

Bbmaj7 Bb7 Am7 D9 Dm7 G7 Dm7 G7  
 next to yours in the glass! Two hearts stop beat - ing,

Dm7 G7 Dm G7 Cm7 F7 Cm7 F7  
 You're both too breath-less to speak! Love smiles her greet - ing, Then the dream

Am7 D7 Dm6 E7 Am7 D7-9  
 that has seen you thru the week Comes true on Sun-day In New York!

1. G6 Dm7 G7 2. G6 G9

## THE GYPSY

Not fast

Words and Music by BILLY REID

In a quaint car - a - van there's a la - dy they call The Gyp - sy, —

She can look in the fu - ture, and drive a - way all your fears, —

Ev - 'ry - thing will come right — if you on - ly be - lieve The Gyp - sy, —

She could tell at a glance — that my heart was so full of tears. — She

looked at my hand and told me, my lov - er was al - ways true, And

yet in my heart I knew dear, — some - bod - y else — was kiss - ing

you. But I'll go there a - gain — 'cause I want to be - lieve The Gyp - sy, —

That my lov - er is true — and will come back to me some day. —

Recorded By CREAM On Alco Records  
**SUNSHINE OF YOUR LOVE**

**G**

Right Hand

Left Hand

Pedal

It's get - tin' near dawn — when lights close a tired — eye. — I'll  
 with you my love, — the light shin - ing through on you. — Yes

soon be with you — my love, — Give you my dull — sur - prise. — I'll  
 I'm — with you — my love, — it's the morn - in' and just — we two. — I'll

**C**

be with you dar - lin' soon, — I'll be with you when — the stars start fall - in'  
 stay with you dar - lin' now, — I'll stay with you till — my seeds are dried up.

**G D F C D**

I've been wait - in' so long to be

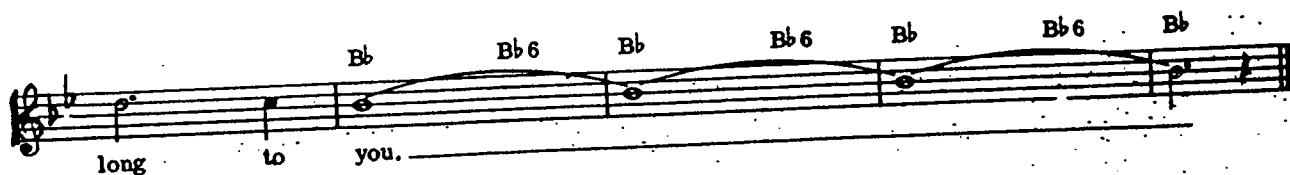
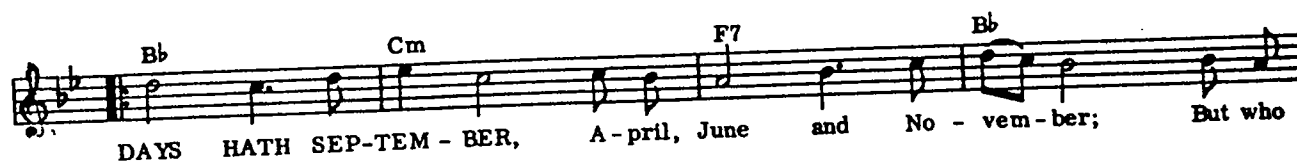
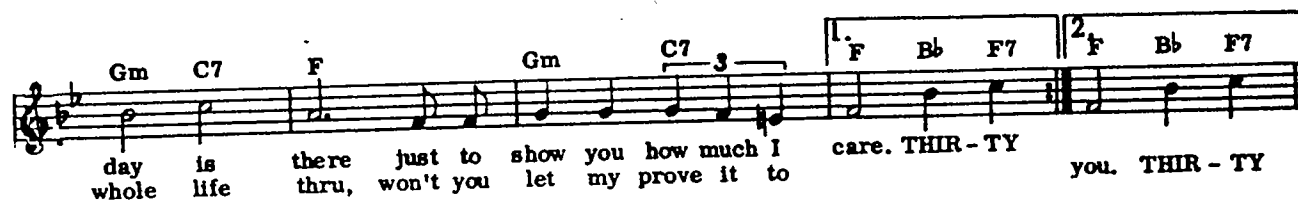
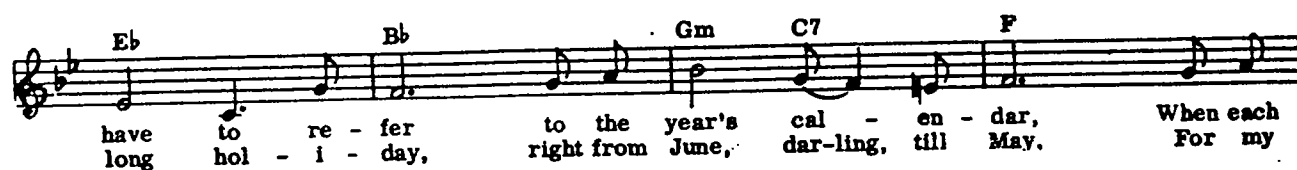
**F D F D7**

where I'm go - in' In the sun - shine of your love. —

**1. G 2. G**

2. I'm

# THIRTY DAYS HATH SEPTEMBER



## TEN CENTS A DANCE

Words by  
LORENZ HARTMusic by  
RICHARD RODGERS

**Moderato** **Not fast**

I work at the Pal-ace

Ball-room, But, gee, that pal-ace is cheap; When I get back to my

chil-ly hall room I'm much too tir-ed to sleep, I'm

one of those la-dy teach-ers A beau-ti-ful host-ess, you know, One

that the pal-ace fea-tures At ex-act-ly a dime a throw.

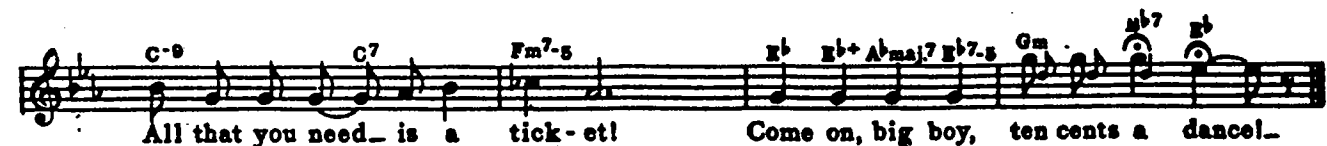
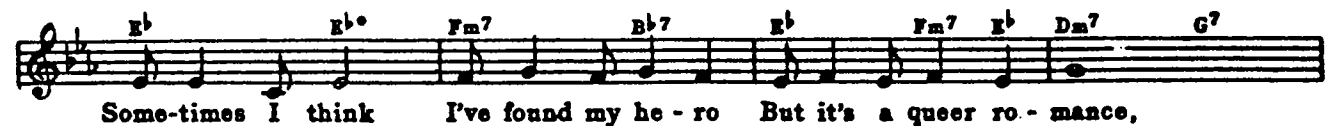
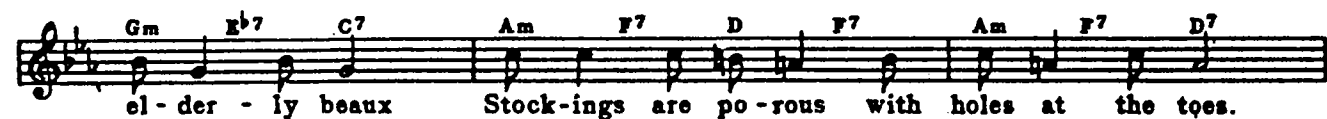
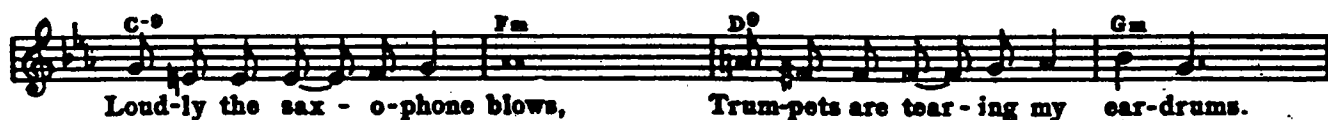
## REFRAIN- Slowly, quasi rubato

Ten cents a dance; That's what they pay me. Gosh, how they weigh me

down! Ten cents a dance, Pan-sies and rough guys,

Tough guys who tear my gown! Sev-en to mid-night, I hear drums,





REVISED EDITION

# Don't Sit Under The Apple Tree

(WITH ANYONE ELSE BUT ME)

by  
LEW BROWN  
CHARLIE TORIAS  
and SAM H. STEPT

*Brightly*

*Brightly*

I wrote my moth-er, I wrote my fa-ther And now I'm  
writ-ing you too; I'm sure of moth-er.  
I'm sure of fa-ther, Now I wan-na be sure of you.

*Chorus, Brightly*

Don't Sit Un-der The Ap-ple Tree with an-y-one else but me,  
An-y-one else but me, An-y-one else but me, Nol Nol Nol  
Just re-mem-ber that I've been true to no-bod-y else but you, So

Chords: F, Cm D7, Gm, Gm7 C7, F, Cm6, D7, G7, Gm7, C7, F, Cm D7, Gm, Gm7 C7, G9, C7, Cdim C7, F, C7, Gm7 C7, F, Cm6, D7.

G7 Gm7 C7 F Bb F Gm7

just be true to me.

F C7 F

Don't go walking down lov-ers' lane with an-y-one else but me,

Gm7 C7 Gm7 C7 F Gm7 C7 F C7 Gm7 C7

An-y-one else but me, An-y-one else but me, No! No! No!

F C7 F Cm6 D7

Don't start showing off all your charms in some-bod-y else's arms, You

G7 Gm7 C7 F Gm7 F F7 Bb

must be true to me. I'm so a-fraid that the

Gm7 C9 F C7 F A7 Dm Dm7

plans we made un-der - neath those moon-lit skies Will fade a - way and you're

Dm6 G9 C7 Dm7 Cdim C7 C7ang F C7

bound to stray if the stars get in your eyes, So, Don't Sit Un-der The

F F Cm6 D7 G7

Ap-ple Tree with an-y-one else but me, You're my L -

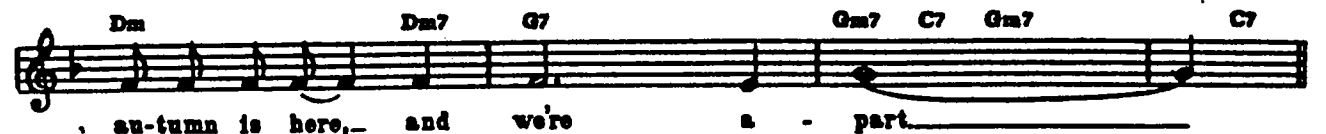
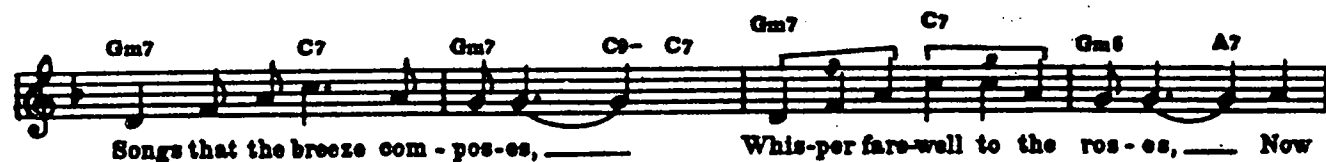
Gm7 C7 1. F Bb F Cdim Gm7 C7 2. F Bb F

O - V - E. E.

## AUTUMN SERENADE

Lyric by  
SAMMY GALLOP

Music by  
PETER DE ROSE



Gm7 C9 Caug Fm

tears Sil-ver stars were cling-ing to an au-tumn sky

Caug Fm Bb7

Love was ours un-til Oc-to-ber wan-dered by Let the

C9 Cdim Gm7 C7 F D7 G7

years come and go, I'll still feel the glow that time can-not fade When I hear that love-ly

C9aug C9 1. F E F Db7 Caug 2. F

Au-tumn Ser-e - nade. Thru the nade.

## HAVE YOU LOOKED INTO YOUR HEART

By  
T. RANDAZZO,  
B. WEINSTEIN and B. BARBERIS

**Moderately Slow**  
(*tacet*)

F Am7 Abdim Gm7 C7

Have you looked in-to your heart? Did you find a mem-o-ry or two?  
 dreams? Did you ev-er find a trace of me?  
 part All I do is pray for your re-turn,

Gm7 C7 Gm7 C7 Gm7 C7

E - ven though the flame has died may - be there's a spark in - side, Have you looked in - to your  
 E - ven though you say we're through, that I'm not the one for you, Have you looked in - to your  
 take a look and you will see, may - be there's a place for me, Have you looked in - to your

1. F (*tacet*) 2. F Bb To next strain Fine F Bb F

heart? Have you searched thru all your heart? Hm heart?

A7 Dm A7 Dm

When the eve-ning sha-dows fall up-on my win-dow pane, I

G7 C7 (*tacet*) D.S. al Fine

find I'm cry-ing o - ver, O-ver and o-ver and o-ver and o-ver a - gain. Ev-er since we've been a -

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# THE LAMPLIGHTER'S SERENADE

Lyric by  
PAUL FRANCIS WEBSTER.

Music by  
HOAGY CARMICHAEL

*Slowly*

*My, how time goes fly - ing back, It's eight - een nine - ty -*

*three As from one - horse o - pen*

*hack There steps a grand old mem - o - ry.*

**Chorus** *Slowly*

*A mo - ment af - ter dark a - round the park An old - fash - ioned gent comes pa -*

*rad - ing Dressed in fun - ny clothes, but sing - ing as he goes. The*

*Lamp - light - er's Ser - e - nade The old boy loves to talk with*

*coup - les on the walk But when it's half af - ter love time He*

Chords: Bb, Eb, F9, Bb, Gdim, F7, Cm7, F7, Bb, Cm6, D7, Gm, F, Dm, G7, C7, Cm7, Ebm6, F7, Bb, Eb, F7, Eb9, Bb, Bb6, F7, Bb.

reach-es for his sticks and from his bag of tricks He lights ev-'ry star in the  
 sky And if a la-dy or a beau should an-swer "No" He  
 sprin-kles their hearts with his mag-ic Then he steals a-way to  
 sing an-oth-er day The Lamp-light-er's Ser-e-nade A-nade.

## DENVER

By  
 RANDY SPARE

Moderately Bright

I was driv-in' a rig out-a Tex-as, fall-  
 had quite a way with the la-dies Sweet  
 load-ed and bound for Chey-enne; Till I Tak-in' my  
 Dad-dy" was my mid-dle name, got to a  
 pleas-ures so free-ly, Just a good lov-in' ram-bl-in'  
 place they call Den-ver, And I ain't nev-er been quite the  
 man. I same. I went to St. Lou-is, and  
 A-bl-lane, I ram-bled through man-y a town, But I got me a  
 wom-an in Den-ver, Lord; That's where I'm set-tl-in' down.

# In An Old Dutch Garden

Lyric by  
MACK GORDON  
A. S. C. A. P.

(By An Old Dutch Mill)

Music by  
WILL GROSZ

*Lightly (not fast)*

It was not so man-y, man-y moons a - go, in a

quaint lit - tle vil - lage by the sea where the lan - terns swayed and the

pol - kas played, it was there where this hap-pened to me:

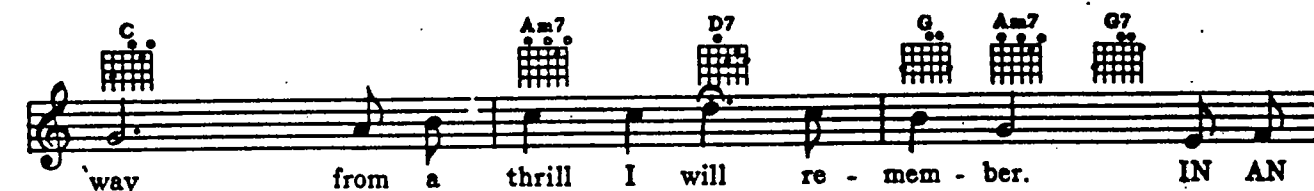
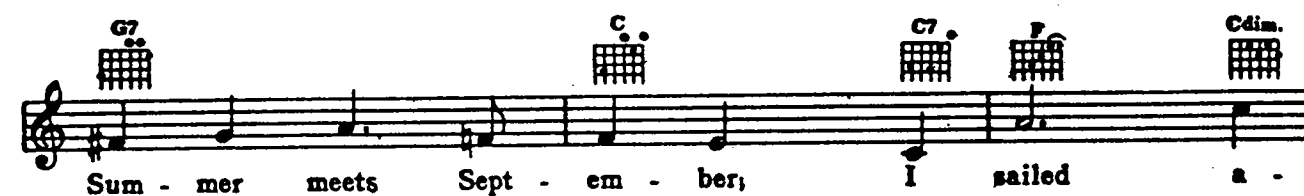
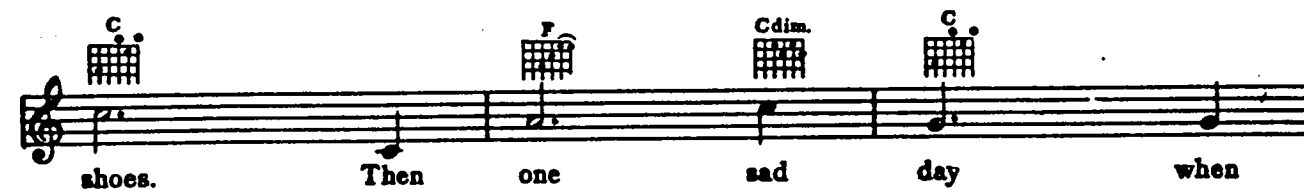
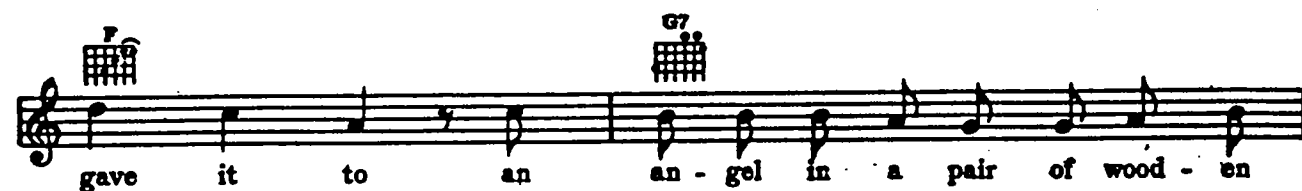
## REFRAIN

IN AN OLD DUTCH GAR - DEN by an old Dutch - mill, where the

moon was dream-ing on a dis - tant hill. When a smile danced by, it was

then that I saw Heav - en in a pair of wood - en shoes. IN AN





BREATHLESS

English Lyric by  
**ARTHUR HERZOG Jr.**

**Music and Spanish Lyric by  
J. CARLOS COBIAN**

**Tempo di Bolero (Moderato)**

  
The moon - light, The ev-'ning ro - man - tic The stars wink at me,  
A - no - cho, so - ño' quee - ras mí - (g) Quee - ra va - go so - por  
They're driv - ing me fran - tic The sky seems so close I'm near suf - fo -  
A mi me - gn - bria - ga - ba Tus be - sos que yo tax - to los an -  
ca - tion, I'm gay, then mo - rose, With hope, tre - pi - da - tion! For  
si - o Tus do - ea sen - sual fe - liz me los da - ba Sen -  
you, Who are love - ly and sweet to - night; For you  
ti re - na oer lae - po - ran - na Sen - ti  
My poor heart skips a beat to - night; Please de - clare From the moment we  
Pat - pi - tar mii - lu - sion Y el mun do quee - to - den - na  
meet to - night You care and you'll swear to a - dore Else I  
dan - na Si - guo su ro - dar do trat - ción do trat

D7 G Am7 D7 G Am7 D7

shall breathe no more.  
 etón do trat - etón

CHORUS G E7 A7

I'm BREATH-LESS, Ev-ry moment de-lights me, Ex-  
 Mí vi - da, se vol-vió en en - can - do Mí

D7 G G7

cites me, My heart's stand-ing still! I'm  
 al - ma trans - fer - mo - se en flor Yen -

C Cmi C G

BREATH - LESS, Your sweet-ness in - vites me, I  
 ton - ers nos qui - si-mos tan - to Que

A7 D7

can't get my-fill of this thrill! I'm  
 me - do lo tu ves me - mor Mas

G E7 A7 D7

BREATH - LESS As I wait for your an - swer, I'm going to implore you  
 tar - do al vol-ver de-aquel sue - ño ro-man-ti-ty de - llo

G G7 C Cmi

To give me my cue. I'm hold-ing My thumbs and my  
 To-do sea-ca - bó De-jas - to do ear do mí

G E7 A7 D7

breath, scared to death! O dar-ling please whis-per That you're BREATHLESS  
 al - ma o - se fior Que al fin so-me-un sue - ño se des - va - no -

1. G Am7 D7 G Am7 D7 2. G

too. I'm too.  
 etó. Mí etó.

# ONE MORNING IN MAY

Arr. by Marvin Kahn  
and John Westmoreland

Words by MITCHELL PARISH  
Music by HOAGY CARMICHAEL

Moderato

ONE MORNING IN MAY, don't for - get, dear, That

one won - der - ful day when we met, dear, The

world o - ver was blue clo - ver, and

hearts care-free and gay. ONE

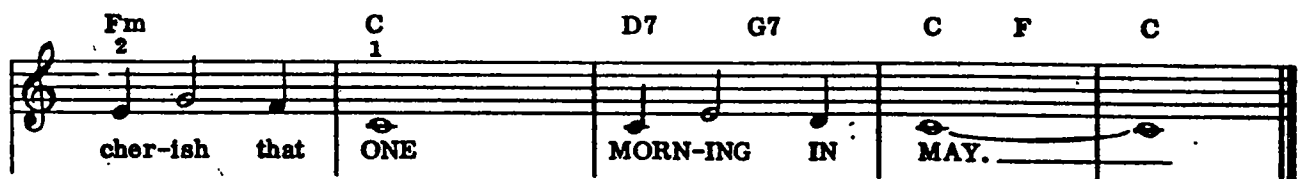
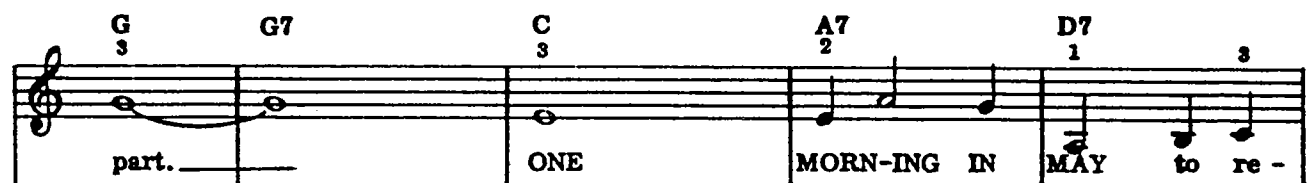
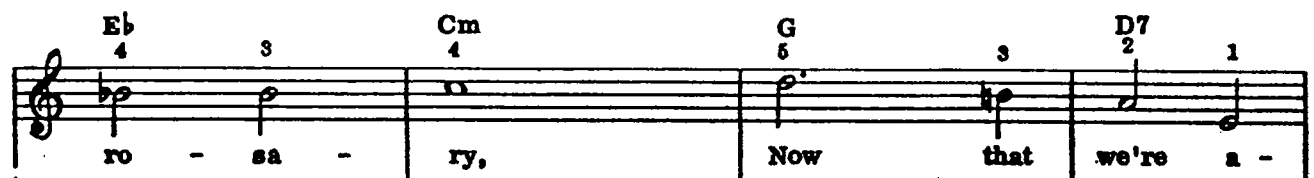
MORN-ING IN MAY, oh, the rap-ture! To - night,

dar - ling, I pray to re - cap - ture just one

hour, — just one flow - er from love's

**Chords and Fingerings:**

- Staff 1: C (3), A7 (2), D7 (1), G7 (1)
- Staff 2: C (4), A7 (3), D7 (1), G7 (1)
- Staff 3: C (4), C7 (1), F (1), Fm (2)
- Staff 4: C (1), D7 (2), G7 (1), C (3)
- Staff 5: A7 (2), D7 (1), G7 (1), C (4)
- Staff 6: A7 (3), D7 (1), G7 (1), C (4)
- Staff 7: C7 (1), F (1), Fm (2), C (1)



# WEARY

## (OF WAITING FOR YOU)

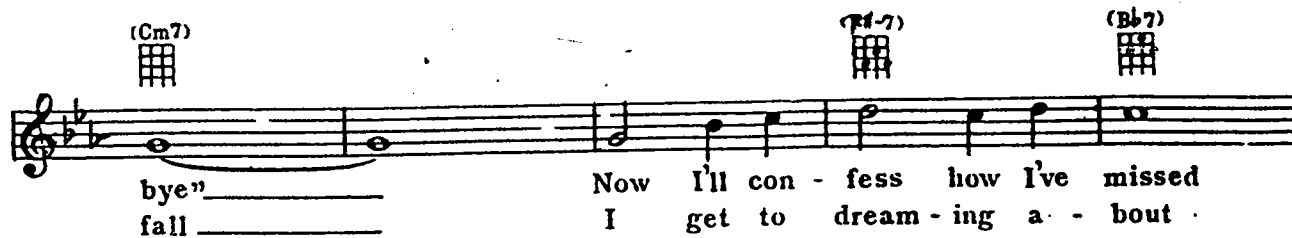
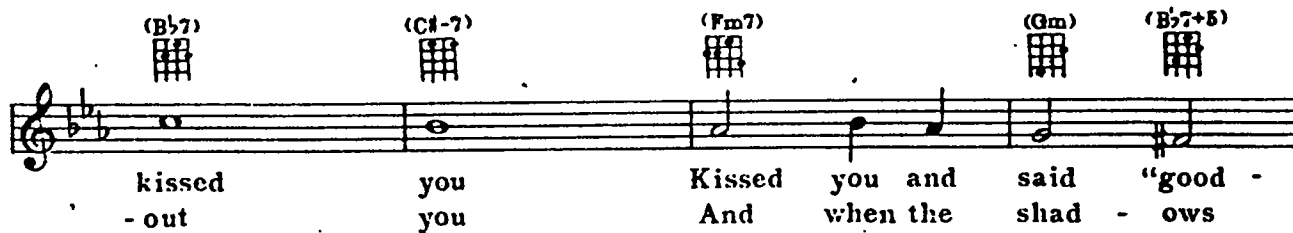
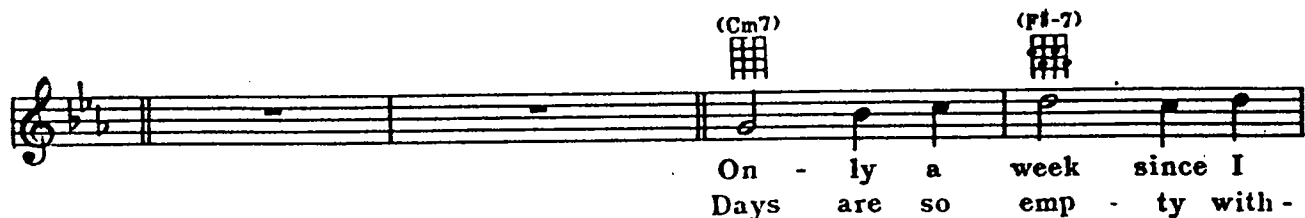
### SONG

Lyric by  
GUS KAHN

Ukulele in D  
Tune Uke thus B $\flat$  E $\flat$  G C  
(E $\flat$  Tuning)  
when played with Piano, (Tenor Banjo, Mandola,  
Guitar etc. play chords marked over diagrams)

Music by  
EMERSON GILL and  
RICHARD A. WHITING

Moderato



CHORUS

Wear - y \_\_\_\_\_ of wait - ing \_\_\_\_\_ and watch - ing \_\_\_\_\_

\_\_\_\_\_ for you \_\_\_\_\_ Wear - y \_\_\_\_\_ of

won - d'ring \_\_\_\_\_ if you're lone - ly too \_\_\_\_\_

No use \_\_\_\_\_ pre - tend - ing \_\_\_\_\_

And so \_\_\_\_\_ this note I'm send - ing

Say - ing \_\_\_\_\_ "I'm" wear - y \_\_\_\_\_ of wait - ing \_\_\_\_\_

\_\_\_\_\_ for you" I'm you"

1. 2.

(Cm7) (Eb) (B7) (Fm7) (Eb) (Cm7)

(Eb) (B7) (Eb) (Cm7) (Eb) (B7)

(Fm7) (Eb) (Cm7) (Eb) (Bb7) (Cm7)

(G7) (C7) (F7) (C7) (F7)

(F7) (Bb7) (D7) (Bb+5)

(Cm7) (Eb) (B7) (Fm7) (Cm7) (C#7)

(Bb7) (Eb) (Eb) (Bb+5) (Eb)

## I'M COMING BACK TO YOU

Arr. by Marvin Kahn  
and John Westmoreland

Lyric by ED WARREN  
Music by ARTHUR KENT

Moderately

**F** **4** **Dm**

I was a fool to step a - side,  
Can't bear to think you're kiss-ing her;

**Gm** **4** **C7** **F** **3**

and let you run to some - one new. But I won't  
it tor-tures me the whole night through. But I won't

**D+7** **5** **Gm** **3** **2** **1** **2** **Bbm** **4** **F** **3** **D7** **5** **4**

be a fool an - y more, I'M COM-ING BACK TO  
take that tor-ture an - y more, I'M COM-ING BACK TO

**Gm7** **2** **1.C7** **2.C** **Am** **Gm** **Gm** **3** **C7** **5** **4**

YOU. I'M COM-ING BACK TO  
YOU.

**F** **1** **Cm7** **5** **4** **F7** **3** **Bb** **5** **4** **3** **1**

YOU. She's got no right to hold you tight. Her

**D7** **5** **G7** **3** **1** **C7** **5** **4** **3** **2** **1**

days with you are o - ver, — be-gin - ning to - night!

**F** **4** **Dm** **Gm** **4**

Your lips be - long to me a - lone. No one could

**C7** **F** **3** **D+7** **5**

love you like I do! And I can't live with -

**Gm** **3** **2** **1** **2** **Bbm** **4** **F** **3** **D7** **5** **4** **Gm7** **2**

out you an - y more; I'M COM-ING BACK TO YOU.

**C** **Am** **Gm** **Gm** **3** **C7** **5** **4** **F** **1** **Bb** **F** **E** **F**

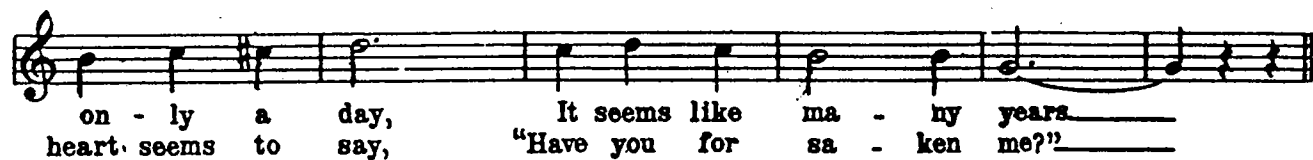
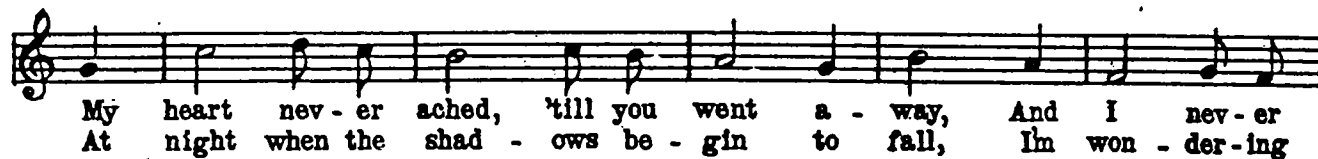
I'M COM-ING BACK TO YOU.



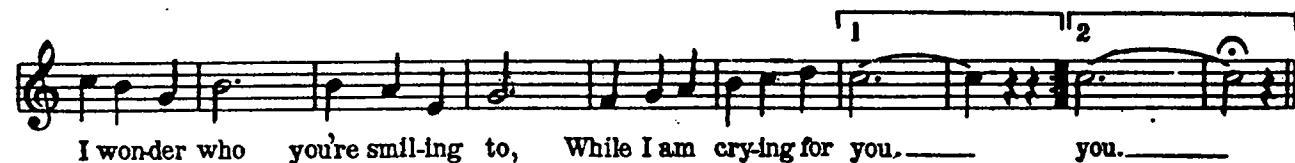
# Crying For You

Words and Music by  
**NED MILLER & CHESTER COHN**  
*Writers of "Why Should I Cry Over You"*

*Valse moderato*



## CHORUS (*With expression*)



# IF YOU BELIEVE IN ME

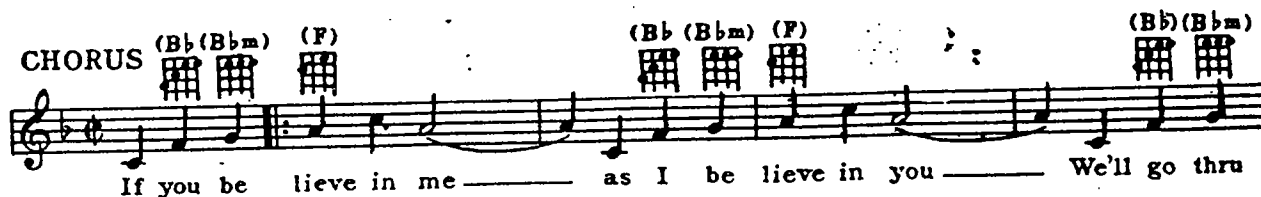
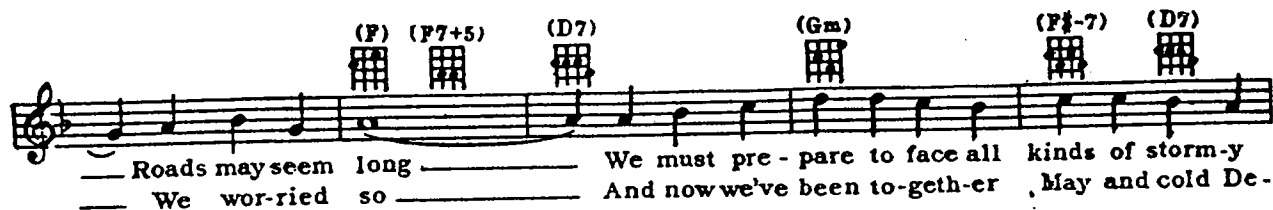
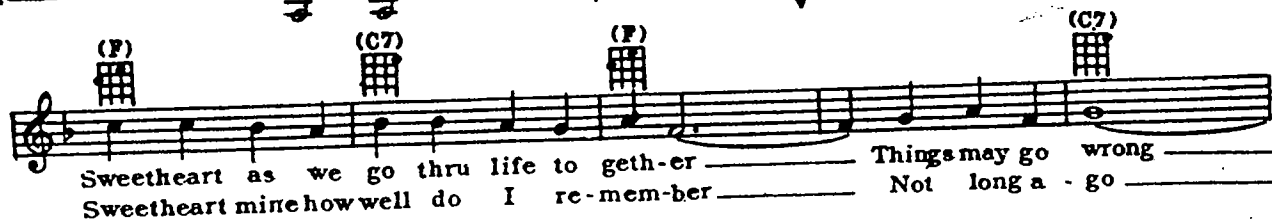
(AS I BELIEVE IN YOU)

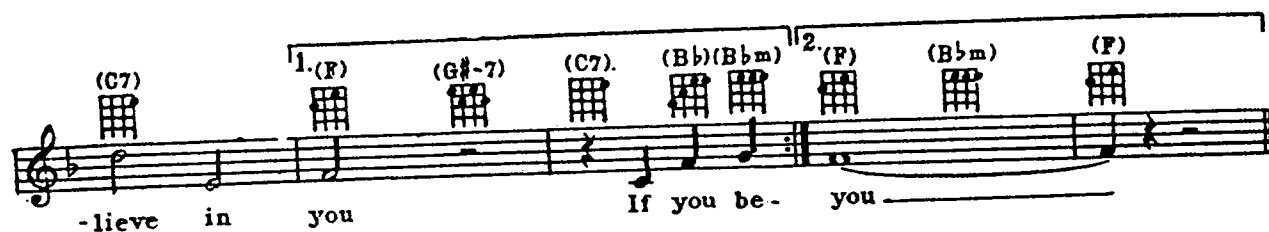
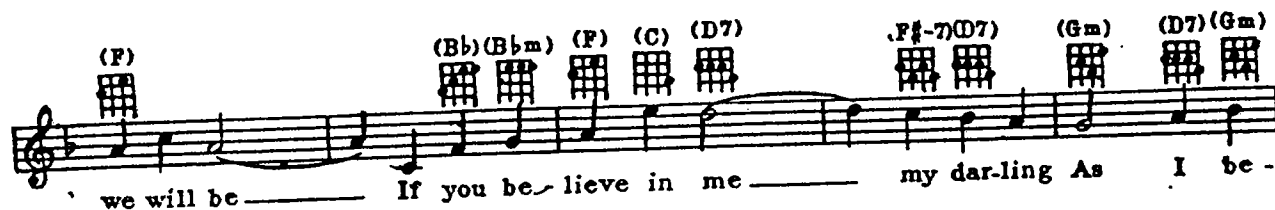
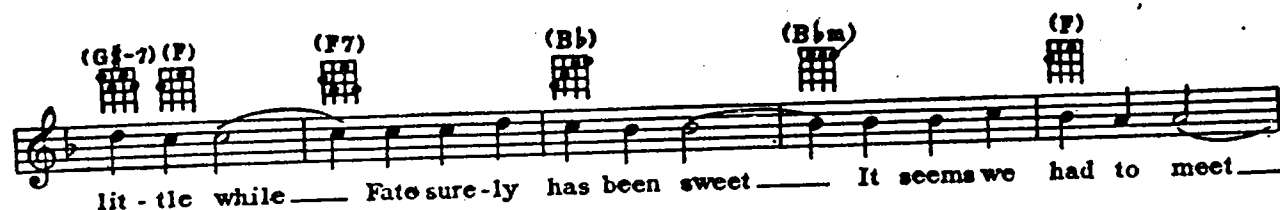
## SONG

Ukulele in D  
Tune Uke thus: G C E A  
(C Tuning)

By BENNY DAVIS  
and PHIL SPITALNY

when played with Piano. (Tenor Banjo, Mandola,  
Guitar, etc play chords marked over diagrams.)





(WHEN THE PUSSYWILLOW WHISPERS TO THE CATNIP)

## THE WHISPER SONG

Pst! Pst! Pst!

Ukulele in D

Tune Uke thus G C E A

(C Tuning)

when played with Piano. (Tenor Banjo, Mandola,  
Guitar etc. play chords marked over diagrams.)

By CLIFF FRIEND

Moderato

*(Whisper)*  
Pst! Pst! Pst!

He was a sim-ple coun-try lad She was the on-ly girl he had

And he loved her in the big-gest way Half past two in the af-ter-noon He

said "My Dear I must leave you soon But we'll meet a - gain to-night O K

Please don't cry I know you're feeling blue Un-til to-night re-mem-ber Sweetheart do"

## CHORUS

When the pus-sy-wil-low whis-pers to the cat-nip (Pst! Pst! Pst! To the

cat-nip (Pst! Pst! Pst! To the cat-nip (Pst! Pst! Pst! I'll whis-per sweet whis-pers to

you by the score I'll whis-per what I nev - er whis-pered be-fore  
I'll whis-per un - til I can't whis-per no more

Let the bees make their "Bees-cuts" Let the  
 Let the bees make their "Bees-wax" Let the

but-ter-flies make but-ter all day through But when the pus-sy-wil-low  
 light-ning bugs make light-ning all night through

whis-pers to the cat-nip (Pst! Pst! -Pst!) I'll whis-per sweet whis-pers to

1. you When the you you  
 PATTTER (Whisper) to Patter Last

There's the whis-per that you get from in-flu-en-za (I can't talk) There's the  
 whis-per that you hear on tel-e-phones (I'll be right up) There's the

whis-per that says "yes" There's the whis-per that says "no" There are whis-pers in a  
 thou-sand dif-frent tones (Lots of whispers) There's the whis-per that you get from ca-fe

wait-ers (Scotch or Rye?) There's the whis-per that you get from moth-ers-in-  
 -law (You so and so) But Sweet-heart I will con-fess When the sun sinks in the

west There's one whis-per I love the best When the

## High On A Windy Hill

By JOAN WHITNEY  
& ALEX KRAMER

Abm Abm6 Abm Abm6 Abm maj7 Abm

On the hill, moon - light gleams \_\_\_\_\_

Abm Abm6 Bb Bb6 Bb maj7 Bb

Here I stand lost in dreams \_\_\_\_\_ The

Gm Ab

stars are bright with sil - ver light. The

Fm Am6# B7

hill and I are a - lone \_\_\_\_\_ to - night. \_\_\_\_\_

## CHORUS

E Bb Bb7

HIGH ON A WIND - Y HILL \_\_\_\_\_

Gm Bb maj7 Ab maj7 Ab7

I feel my heart stand still \_\_\_\_\_

Gm7 Ebm C7 E7

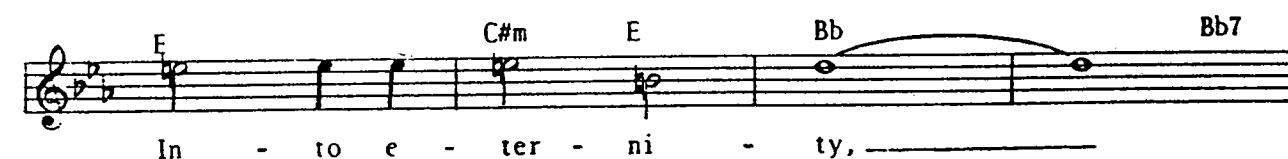
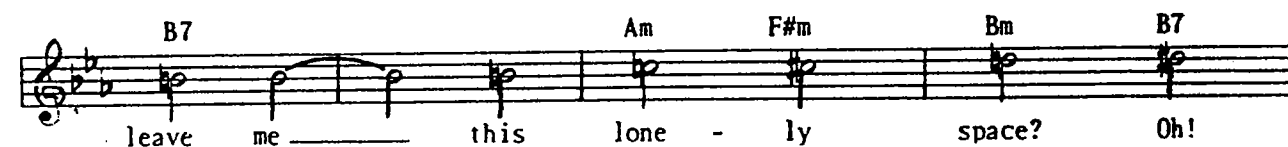
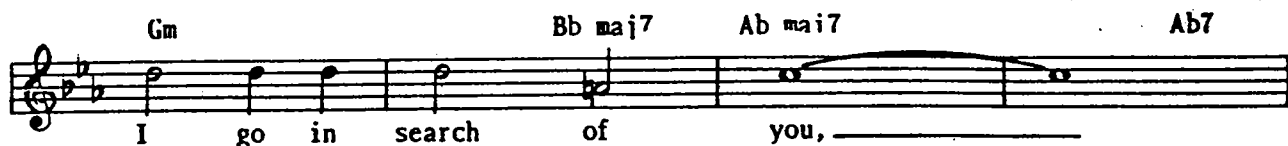
Oh I can hear you call - ing \_\_\_\_\_ my

Eb Eb maj7 B9 B-9 B7 B9

name. \_\_\_\_\_

E Bb Bb7

In - to a mist - y blue \_\_\_\_\_



## Fool That I Am

Lyrics and Music by  
FLOYD HUNT

Ab6 3 Bb7 3 Eb Ab6 3 Bb7 3 Eb

Noth - ing to say but good - bye, No use to wor - ry or cry,

G7 Cm F9 Bb7 Bb9 Bb9+

Ev - 'ry thing's gone wrong so, dar - ling, this is so long, so long,

REFRAIN (*slowly*)

Eb maj7 Eb dim Fm7 Bb7 F7b5 Bb7

FOOL THAT I AM \_\_\_\_\_ for fall - ing in love with you,

Eb maj7 Eb dim Fm7 3 Bb7 F7b5 Bb7 Eb

FOOL THAT I AM \_\_\_\_\_ for think - ing you loved me too, You took my heart, then

B7 Fm7 3 G7 Cm F7

played the part of lit - tle co - quette, My dreams just dis - ap - peared like the

Fm7 3 Bb7 Eb maj7 Eb dim Fm7 3

smoke from a cig - ar - ette. FOOL THAT I AM \_\_\_\_\_ for hop - ing you'd un - der -

Bb7 F7b5 Bb7 Eb7 Ab maj7 Ab6

stand, And think - ing you would lis - ten to the things I'd planned, But

Ab 3 Abm Eb maj7 Eb6 3 C9 C7 Fm Db

we could - n't see eye to eye so, dar - ling, this is good - bye, But I still care,

Bb7 3 1 Eb Eb dim Fm7 Bb7 2 Eb Ab Eb

FOOL THAT I AM. AM.



From The New Broadway Show "SWEET CHARITY"  
**IF MY FRIENDS COULD SEE ME NOW**

213

Lyric by  
 DOROTHY FIELDS

Music by  
 CY COLEMAN

Strut Tempo

**C** **G7**

To-night at eight you should - a seen a chauff- four pull up in a

**Ab7** **G7**

rent-ed lim - ou - sine! My neigh- bors burned! They like to die!

**Ab7** **G7**

When I tell them that who's get-tin' in and go - in' out is I! If they could

**C** **C7** **F**

(1) see me now that lit - tle gang of mine I'm eat - ing fan - cy  
 (2) see me now my lit - tle dust - y group Traip - sin' round this  
 (3) see me now a - lone with Mis - ter V Who's wait - in' on me

**B7** **E7** **Am**

chow and drink - ing fan-cy wine I'd like those stumble bums to see for a fact -  
 mil - lion dol - lar chick-en coop I'd hear those thrift shop cats say: Brother, get her! -  
 like he was a mai - tre 'd I hear my bud - dies say -ing: Crazy what gives? -

**D7** **G7** **C**

The kind of top drawer, first rate chums I at - tract All I can say is WOW -  
 Draped on a bed spread made from three kinds of fur, All I can say is WOW -  
 To -night she's liv - ing like the oth - er half lives, To think the high-est brow -

**C7** **F**

ee! Look - a where I am To-night I land-ed pow! right in a  
 Wait till the riff and raff See just ex - act- ly how he signed this  
 which I must say is he Should pick the low- est brow which there's no

**E7** **A7** **D7** (chords tacet)

pot of jam What a set up! Ho - ly cow! -  
 sut - o graph What a build up! Ho - ly cow! -  
 doubt is me What a step up! Ho - ly cow! - } They'd nev - er be -

**G7** **C** 1 2 3

lieve it, If my Friends Could See Me Now. 2. If they could  
 3. If they could

## LI'L DARLIN'

By NEAL HEFTI

Slow Blues

The piano score for "Li'l Darlin'" by Neal Hefti is written in G major and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked "Slow Blues".

**System 1:** Chords: Gm, Gm7, Bbm (add maj7), C7. The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note A2, and a half note Bb2.

**System 2:** Chords: G9, Dm7 G+7(b5) Gm7, C9b, Am7, D9b. The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note A2, and a half note Bb2.

**System 3:** Chords: G9, Dm7 G+7(b5) Gm7, C9b, F7(add6), F+7. The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note A2, and a half note Bb2.

**System 4:** Chords: Bb6, Bbm6, F7, Bb6, Bbm6, Am7, D9b(b5). The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note A2, and a half note Bb2.

**System 5:** Chords: G9(add6), Dm7 G7, Dm7, G9, Gm7, C9, Am7, D7. The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note A2, and a half note Bb2.

G9 Dm7 (b5) G+7 C9b Am7 D9b

G9 Dm7 G+7 (b5) Gm7 C9b F7(add6) F+7

Bb6 Bbm6 F7 Bb6 Bbm6 Am7 D9b(b5)

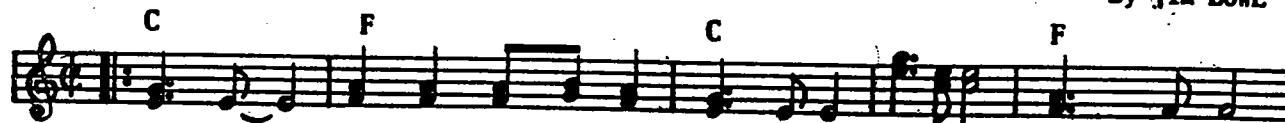
G9 Dm7 (b5) G+7 C7 C9b F6 Am7 D9b

G9 Dm7 (b5) G+7 C7 F6 Am7 D9b Fmaj7 (add b)

G9 Dm7 (b5) G+7 C7 F6 Ebm9 Dm7 Dbmaj7 Gm7 rall loco

# The Green Door

By JIM LOWE



Mid - night, one more night with-out sleep-in'—  
Knocked once, tried to tell 'em I'd been there.  
Mid - night, one more night with-out sleep-in'—

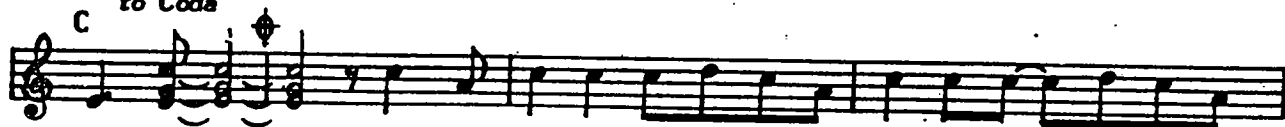
Watch - in'—  
Door slammed,  
Watch - in'—



till the morn-ing comes creep -in'—  
hos-pi-tal-i-ty's thin there—  
till the morn-ing comes creep -in'—

Green door,—what's that se-cret you're  
Won - der—just what's go-in' on  
Green door,—what's that se-cret you're

3rd time  
to Coda



keep-in'?— There's an old pi-an-o and they play it hot— be-hind the  
in there— Saw an eye-ball peep-in' through  
keep-in'?— (a smok-y cloud— be-hind the



green door. — Don't know what they're do - in' but they  
green door. — When I said "Joe sent me, "some - one



laugh a lot— be - hind the green door.— Wish they'd  
laughed out loud— be - hind the green door.— All I



let me in— so I could find out what's be-hind the green door.—  
want to do— is join the hap-py crowd be-hind the green door.—



Green door,— what's that se -cret you're keep-in'?— Green door!

Words By JOHN LATOUCHE

Music By JEROME MOROSS

Slowly Am7 A9 Am7

It's a la - zy af - ter - noon, And the bee - tle bugs are zoom - ing And the

D7 Am7

tu - lip trees are bloom - in' And there's not an - oth - er hu - man in

D7 Am7 D7

view but us two. It's a

Dm7 D9 Dm9

la - zy af - ter noon And the farm - er leaves his reap - in', In the

G7 Dm7

mea - dow cows are sleep - in' And the speck - led trout stop leap - in' up -

G7 Dm7 G9 Dm7

stream as we dream. A fat pink cloud hangs

G7 Cmaj7 C6 Dm7

o - ver the hill, un - fold - in' like a rose. If you hold my hand and

G7 C6 Dm7 Em7

sit real still You can hear the grass as it grows. It's a

Am7 A9 Am7

ha - zy af - ter noon And I know a place that's qui - et 'cept for

D7 Am7 D7

dais - ies run - ning ri - ot And there's no one pass - ing by it to see. Come

Am7 D7 Amaj6 1 2

spend this la - zy af - ter - noon with me. It's a

## BUMMING AROUND

Words and Music by  
PETE GRAVES

Moderato with a lift

**CHORUS**

Got an old slouch hat, Got my roll on my shoul - der, —

I'm as free as the breeze, And I'll do as I please, —

Just a - BUM-MIN' A-ROUND. Got a mil - lion friends,

Don't feel an-y old - er, — I've got noth - ing to lose, — Not

ev - en the blues, Just a - BUM-MIN' A-ROUND. When - ev - er wor - ries

start to both - er - in' me, — I grab my coat, my

old slouch hat, — Hit the trail a - gain, you see. — I ain't got a dime,

Don't care where I'm go - in', — I'm as free as the breeze, And I'll

do as I please, — Just a - BUM-MIN' A-ROUND. Got an old slouch ROUND.

# IF YOU EVER LEAVE ME

219  
Words and Music by  
TONY HATCH and  
JACKIE TRENT

C D7b9 G7  
If You Ev - er Leave Me, don't wor - ry at

C D7b9 G7  
all. If You Ev - er Leave Me, just smile when I

Bm7 E7 Am C G7 C Am7  
fall. The world will still keep turn - ing, with -

Dm7 G7 Cmaj7 C6 F C G7  
out you life goes on. And Spring will be re -

C Am7 Am7(D) D7 Dm7 G7  
turn - ing each year though you're gone.

C D7b9 G7 C  
If You Ev - er Leave Me, I won't show the tears.

C D7b9 G7 C C7  
If You Ev - er Leave Me, I'll hide all my fears.

F F6 E E7 Am D7  
And e - ven tho' I try and still pre-tend that I don't

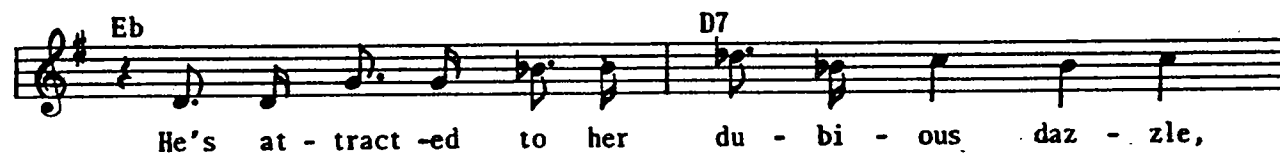
C Dm7 C  
need your warmth, don't need your touch, don't want your love so  
need your warmth, I need your touch, I want your love so

F6 Fm C D7 G9  
ver - y much, I know } If You Ev - er Leave Me, I  
ver - y much. }

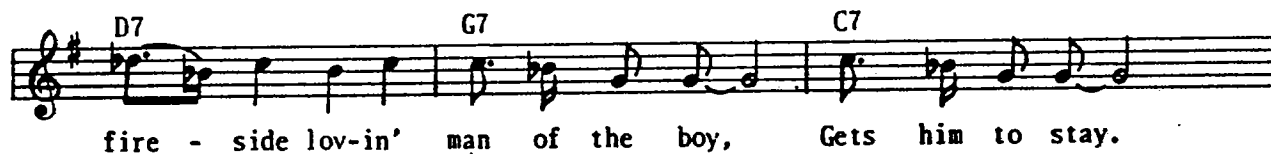
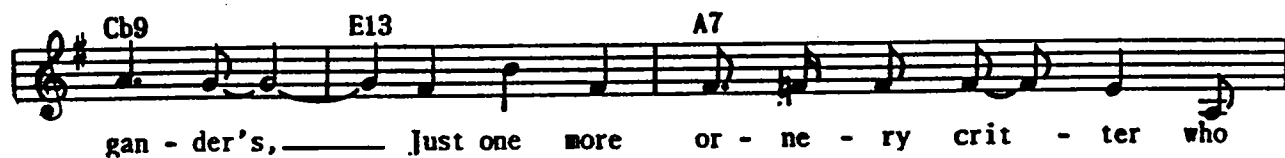
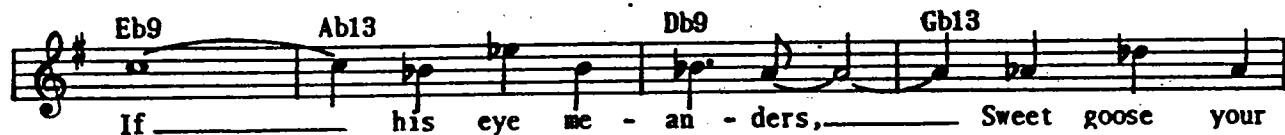
2. D7 D9 G7b9 C Ab Cmaj7  
Leave Me I'll die.

# Playboy's Theme

## REFRAIN





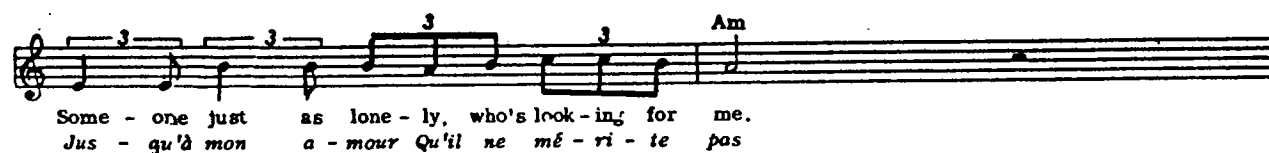


## MAYBE TODAY

(LE COEUR TROP TENDRE)

Original French Text by Eddy Marnay  
English Lyric by LARRY KUSIK and EDDIE SNYDERMusic by  
ANDRE POPP

Moderately



G Dm Am

cov - er \_\_\_\_\_ Se - crets known on - ly to lov - ers \_\_\_\_\_  
 ex - tres \_\_\_\_\_ On peut dir' que c'est ma faute \_\_\_\_\_

E7 F B7

Fate made us wait for each oth - er \_\_\_\_\_ And we'll stay to - geth - er for -  
 Il sait qu'il n'a rien à crain - dre \_\_\_\_\_ Moi je n'ai ja - mais su

E7 Am Dm

ev - er \_\_\_\_\_ Yes - ter - day is gone, but May - be To -  
 fein - dre \_\_\_\_\_ J'ai le coeur plus ten - dre Que du li -

Am B7 E7 Am

day, \_\_\_\_\_ Some - one I can love is com - ing my way,  
 las \_\_\_\_\_ J'ai le coeur trop ten - dre pour ce - lui - là

E7

These are on - ly dreams but each night I pray, Love may come at last and it may be to -  
 Qui ob - tient tou - jours Ce qu'il veut de moi Jus - qu'à mon a - mour Qu'il ne mé - ri - te

Am Ebdim Ddim Am

day. \_\_\_\_\_ These are on - ly dreams but each night I pray,  
 pas \_\_\_\_\_ J'ai le coeur plus ten - dre Que du li - las

Ebdim Ddim Am

Love may come at last and it may be to - day.  
 J'ai le coeur trop ten - dre pour ce - lui - là.

## FOOL OF FOOLS

Words by  
MANN CURTISMusic by  
JOSEPH MEYER

C Csus E7sus E7 Am B<sup>0</sup> C7 Gm7 C7 C7+  
 "Fool of fools wake up be-fore\_ {she he breaks your heart." I

F Fsus A7sus A7-5 A7 Dm A Dm A7 Dm F#7  
 warned my - self from the start.

G7 Dm7 F#<sup>0</sup> G7 Dm7 F#<sup>0</sup> Dm7 G9  
 "Be pre - pared for tears you're gon-na shed."

C C+ Cm7 F9 F7-9 Bb Dm7 G7addE G7+  
 To my heart I said, "Why reach for love a - bove your head? {She'll He'll

C Csus E7sus E7 Am B<sup>0</sup> C7 Gm7 C7 C7+  
 break the rules, {she's he's not the kind\_ who could be true. You

F Fsus A7sus A7-5 A7 Dm A Dm A7 Dm E7 F  
 come from two dif-f'rent schools." Did I get

F#<sup>0</sup> C Am A9 A7 D9 D6  
 burned? Sur - prise! Sur - prise! {She He real - ly learned\_ to love this

Dm9 Dm7 G9 G7-9 1. C F#<sup>0</sup> Dm7 G7addE G7+ 2. C F#<sup>0</sup> Dm7 D#9-5 C6addD  
 fool of fools. fools.

# WE'LL BUILD A BUNGALOW

225

By  
BETTY BRYANT MAYHEMS  
NORRIS THE TROUBADOUR

G Em A7

We'll build a bun - ga - low big e - nough for two,  
And when we're mar - ried hap - py we'll be,

D7 1. Am7 D7 G G dim D7

big e - nough for two, my hon - ey, big e - nough for two. (Wal - la wal - la)  
un - der the

2. Am7 D7 G Am7 G

bam - boo, un - der - neath the bam - boo tree. If you'll be

G Em7 E7 A7 A+

M - I - N - E mine, I'll be T - H - I - N - E thine, and I'll  
L - A - R - K lark, up in the P - A - R - K park, I will

D7 Am7 D7 G G dim D7

L - O - V - E love you all the T - I - M - E time, You are the  
K - I - S - S kiss you in the D - A - R - K dark, It takes a

G Em7 E7 A7 A+

B - E - S - T best of all the R - E - S - T rest, and I'll  
K - I - S - S kiss to make an M - I - S - S miss, and I'll

D7 Am7 D7 G Am7 1. G

L - O - V - E love you all the T - I - M - E time. Just like an  
L - O - V - E love you all the T - I - M - E

2. G G7 G Cm D7 G

time. Rack 'em up, stack 'em up some - time.

# YOU MUST HAVE BEEN A BEAUTIFUL BABY

**REFRAIN**

Chords: G7, C (with a lift), Dm7, Cdim, C, C+5, C+5 add B, C7, F9, Cm7

You must have been a beau-ti-ful ba - by, — You must have been a won-der-ful child, —

Chords: F9, Cm7, F9 add B, F9, Ab maj.7, Eb9 add G, Ab maj.7, Eb9 add G

When you were on - ly start - in' to go to kin - der - gar - ten, I

Chords: Eb maj.7, Cdim, Fm7, Bb7, G7, C, Dm7, Cdim, C

bet you drove the lit-tle boys wild, — And when it came to win-ning blue rib-

Chords: C+5, C+5 add B, C7, F9, Cm7, F9, F9 add B, F9

- bons, — You must have shown the oth - er kids how, — I can

Chords: Eb, Eb+5, Cm, Eb+5, Eb, Cm7

see the judg-es eyes as they hand-ed you the prize, I bet you made the out - est bow, —

Chords: F9, Cdim, Eb, G7, C7, C+5, C7

Oh! You must have been a beau - ti - ful ba - by. 'Cause

Chords: F9, Ab maj.7, add G, 1 Eb, G7, 2 Eb

ba - by look at you now. — You

# Save The Last Dance For Me

**Chorus**  $E^b$

You can dance ev-'ry dance with the guy who gave you the eye; let him  
know that the mu-sic is fine, like spark-ling wine;- go and

$B^7$   $B^7$

hold you tight... You can smile ev-'ry  
have your fun... Laugh and sing, but while

$E^b$

smile for the man who held your hand- 'neath the pale moon-light..  
we're a-part- don't give your heart- to an-y-one..

$B^7$   $E^b7$   $A^b$

But don't for-get who's tak-ing you home and in whose arms you're

$E^b$   $B^7$

gon-na be.. So dar-lin', save the last dance for

1.  $E^b$  2.  $E^b$  (Fast)

me. Oh, I me. Ba-by, don't you know I

$B^7$   $E^b$

love you so? Can't you feel it when we touch?

(Fast)  $B^7$

I will nev-er nev-er let you go.. I love you, oh, so

$E^b$   $E^b$

much. You can dance, go and car-ry on- till the

$B^7$

night is gone- and it's time to go.. If he

$B^7$

asks if you're all a-lone.. can he take you home, you must

$E^b$   $B^7$   $E^b7$   $A^b$

tell him no.. 'Cause don't for-get who's tak-ing you home and in whose arms you're

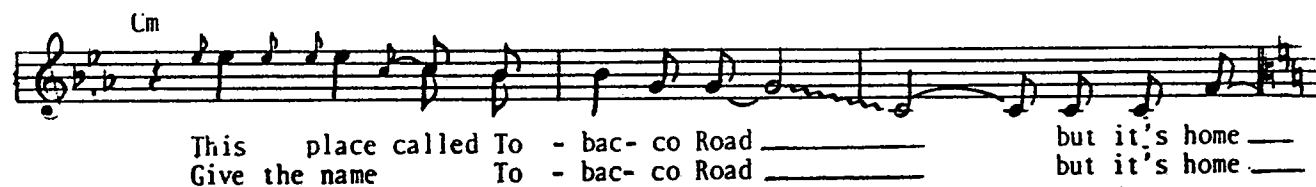
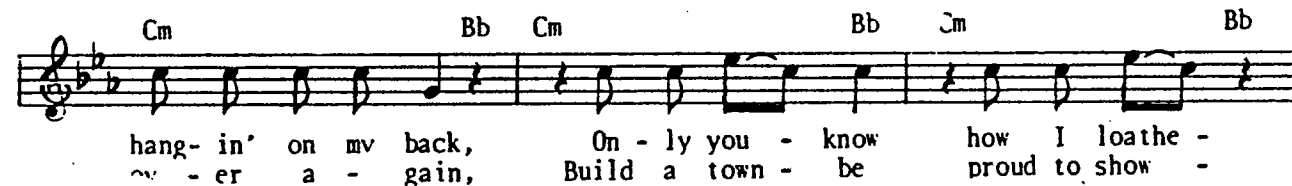
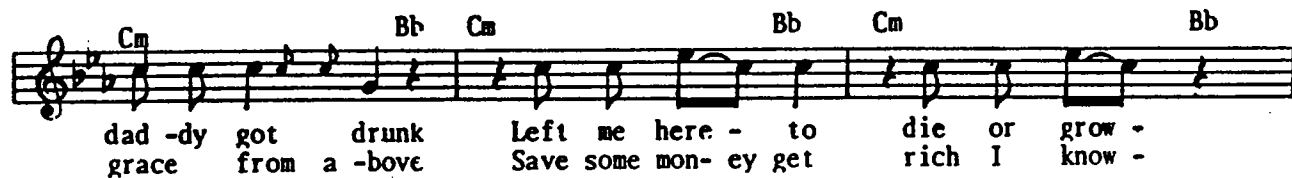
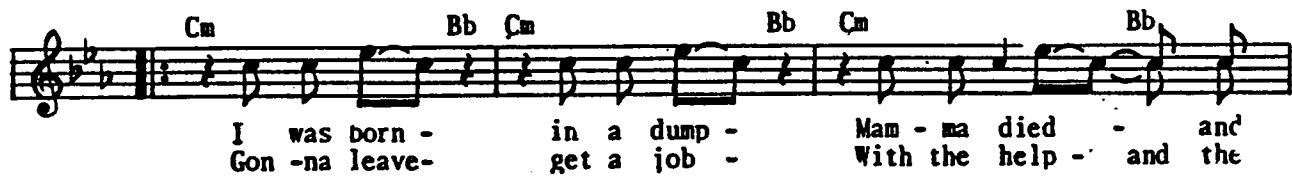
$E^b$   $B^7$

gon-na be.. So dar-lin', save the last dance for

1.  $E^b$  2.  $E^b$

me. You can nie.

# Tobacco Road





F7 Bb F7 Bb F7 Bb F7 Bb F7

loathe \_\_\_\_\_ To - bac - co  
filth - v - But I love - you 'cos you're home

1 Cm Bb Cm Bb Cm Bb Cm Bb

Road.

2 Cm Ab7 Cm Bb Cm Bb Cm Bb

## You're My Thrill

Slowly

A7 Gm6 A7

YOU'RE MY THRILL, you do some - thing to me,  
how my pulse in - creas - es,

Cm<sup>c</sup> D7 G7 Eb9 Dm Bb7

You send chills right through me, when I look at you 'cause you're my thrill,  
I just go to piec - es,

D7 Cm

Hm Noth - ing seems to mat - ter, Hm

A7 Bb7 Ab7 A7 Gm6

Here's my heart on a sil - ver plat - ter, where's my will?

A7 Cm D7

Why this strange de - sire? — That keeps mount - ing high - er,

G7 Eb9 Dm Bb7 Dm G7 Gm D

when I look at you I can't keep still, YOU'RE MY THRILL.

# Song Of The Barefoot Contessa

(Maria)

Words by  
JACK LAWRENCE

Music by  
MARIO NASCIBENE

*Refrain (Slowly)*

They say \_\_\_\_\_ you have no heart, \_\_\_\_\_

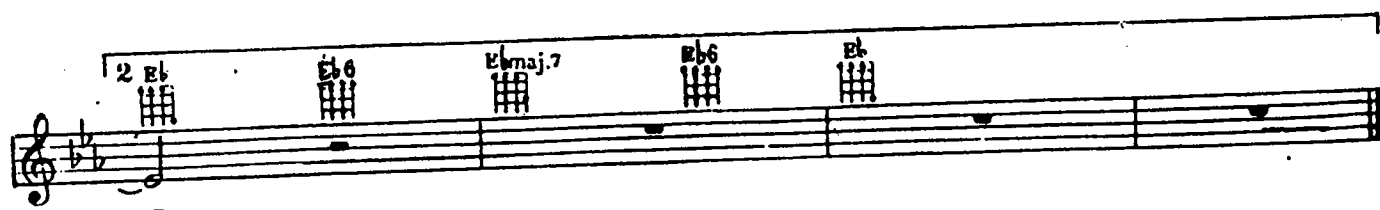
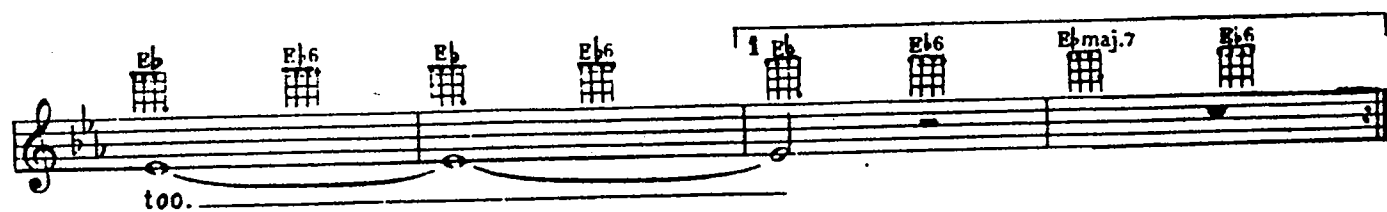
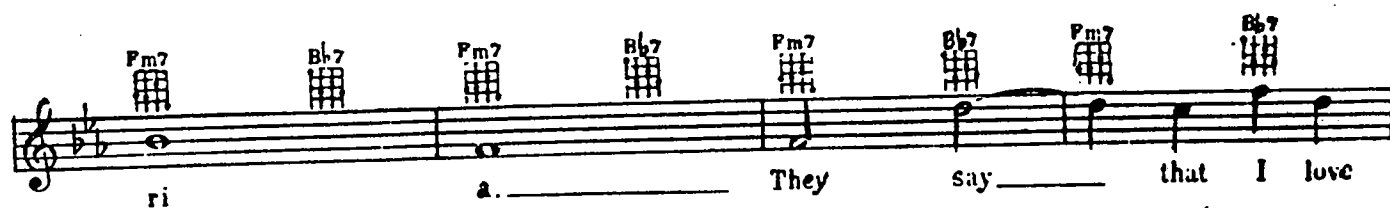
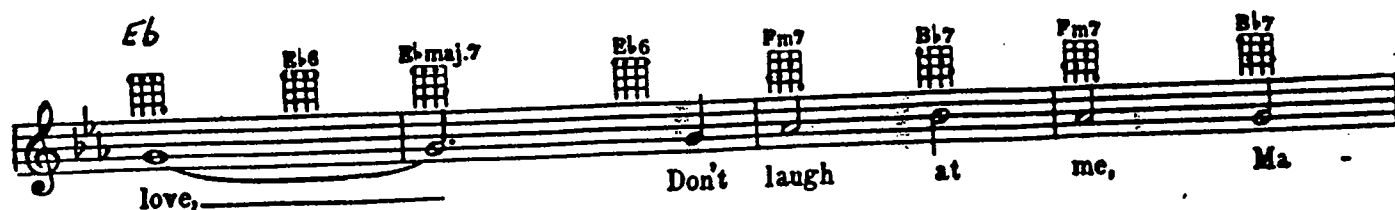
So take my heart, Ma -

ri a. \_\_\_\_\_ They say \_\_\_\_\_

your lips (ell) lies, \_\_\_\_\_ Take

mine, for mine are true. \_\_\_\_\_

Chords: Eb, Eb6, Eb maj.7, Eb6, Eb, Eb6, Eb6, Eb maj.7, Eb6, Fm7, Eb6, Fm7, Eb7, Fm7, Eb7, Fm6, Ab, Fm, Ab, Fm6, Ab, Fm, Ab, Fm7, Bb7, Bb7+, Eb, Eb6



Lyric by  
**JOHNNY MERCER**

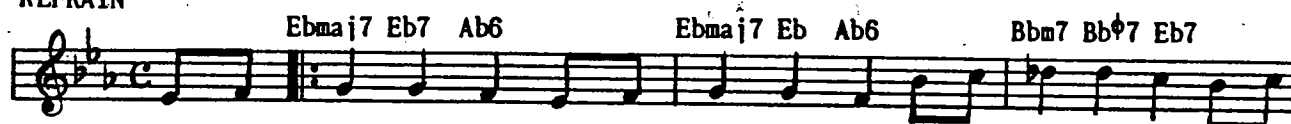
## Moderato



# God Bless The Child

Words and Music by  
ARTHUR HERZOG, Jr.  
and BILLIE HOLIDAY

## REFRAIN



Them that's got shall get, Them that's not shall lose, So the Bi-ble says, And it  
Strong gets more while the weak ones fade, Emp-ty pock-ets don't ev-er



still is news. } Ma - ma may have, Pa - pa may have, But GOD BLESS THE CHILD THAT'S  
make the grade . }

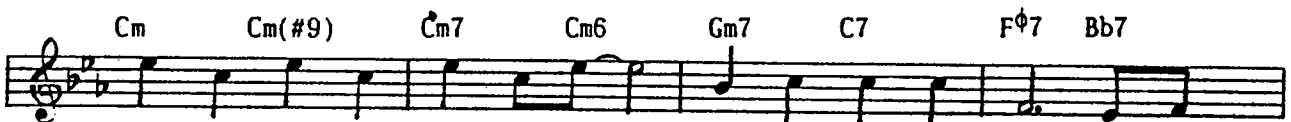


GOT HIS OWN - THAT'S GOT HIS OWN.

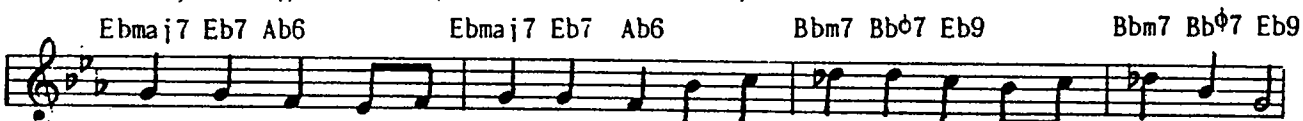
Yes, the



Mon - ey, you got lots o' friends, — Crowd - in' round the door;



When you're gone and spen-in' ends — They don't come no more. Rich re-



la - tions give, crust of bread and such, You can help your-self,

But don't take too much!



Ma - ma may have, Pa - pa may have, But GOD BLESS THE CHILD THAT'S



GOT HIS OWN — THAT'S GOT HIS OWN.

# HEART

From the Broadway Production "Damn Yankees"

Words and Music by  
RICHARD ADLER  
and JERRY ROSS

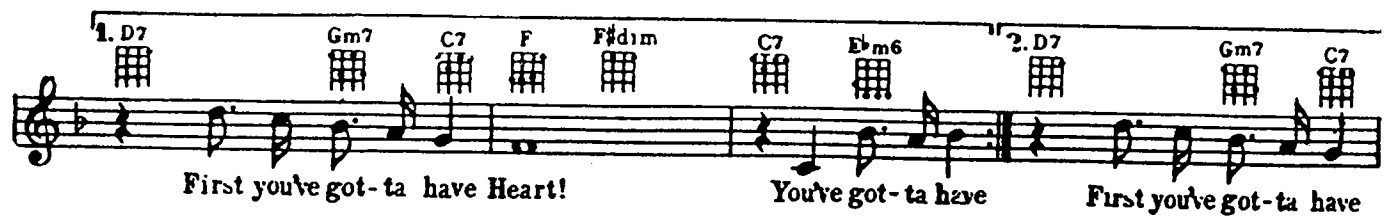
You've got-ta have Heart, All you real-ly need is Heart,

When the odds are say- in' you'll nev-er win,— That's when the grin should start.

You've got-ta have hope, Must- n't sit a- round and mope,

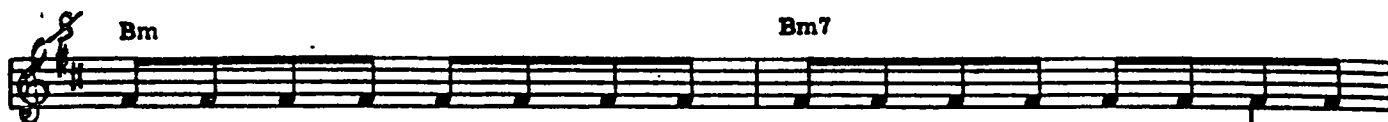
Noth- in's half as bad as it may ap- pear,— Wait- 'll next year and hope.

When your luck is bat- tin' ze- ro,— Get your chin up off the floor;

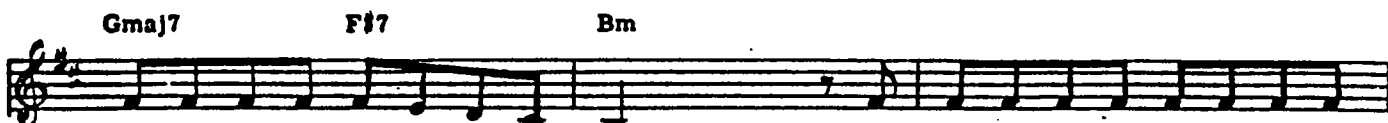


# THE OTHER MAN'S GRASS IS ALWAYS GREENER

Words and Music by  
TONY HATCH and JACKIE TRENT

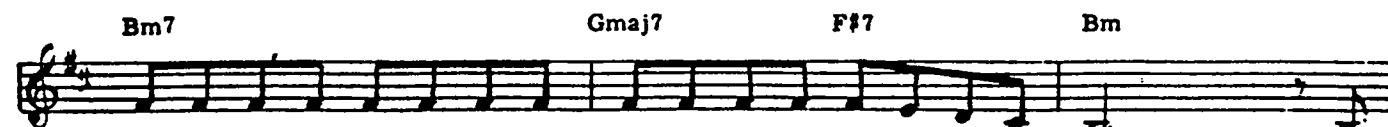


1. Life is nev - er what it seems, we're al - ways search - ing in our dreams to  
2. Man - y times it seems to me there's some - one else I'd rath - er be \_\_\_\_



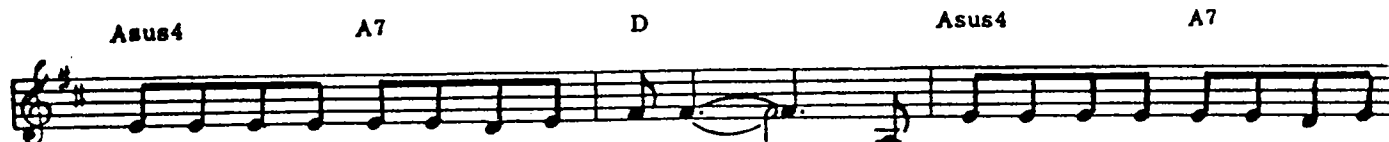
find that lit - tle cas - tle in the air.  
liv - ing in a world of make be - lieve.

When wor - ry starts to cloud the mind it's  
To stay in bed 'till near - ly three with



hard to leave it all be - hind and just pre - tend you have - n't got a care.  
noth - ing there to wor - ry me would seem to be the life I might a - chieve.

There's  
But



some - one else in your i - ma - gi - na - tion, \_\_\_\_  
deep in - side I know I'm real - ly luck - y, \_\_\_\_

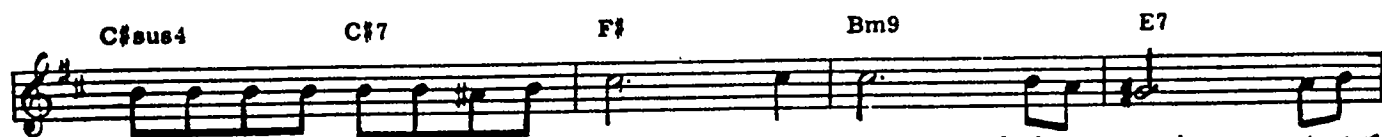
you wish that you were stand - ing in their  
Hap - pi - ness I'd nev - er know be -



shoes.  
fore,

You change your life with - out much hes - i - ta - tion, \_\_\_\_  
Just as long as you are there be - side me, \_\_\_\_

But  
I



would you if you real - ly had to choose.  
knew that I could ask for noth - ing more.

So don't look a - round get your  
And liv - ing can start with the



feet  
love

on the ground  
in your heart,

it's much  
So with

bet  
you

ter by far  
all the time

to be  
all the



Cm7 F9 Dm F7 Eb Eb Cm

just who you are. The oth-er man's grass is al-ways green-er the

F7 Bb

sun shines bright-er on the oth-er side, The oth-er man's grass is

Eb Bb Eb Bb Eb Bb Eb

al-ways green-er, some are luck-y some are not, Just be thank-ful.

F7 Eb F7 Bb G Bm

— for what you've got.

⊕ Coda Cm9 3 3 F7 Bb

trea-sures I've longed for are mine. The oth-er man's grass is

Eb Cm F7 Bb

al-ways green-er the sun shines bright-er on the oth-er side, The

Bb Eb Bb Eb Bb Eb

oth-er man's grass is al-ways green-er, some are luck-y some are not,

Bb Eb F7 Bb

I'm so thank-ful for what I've got. The

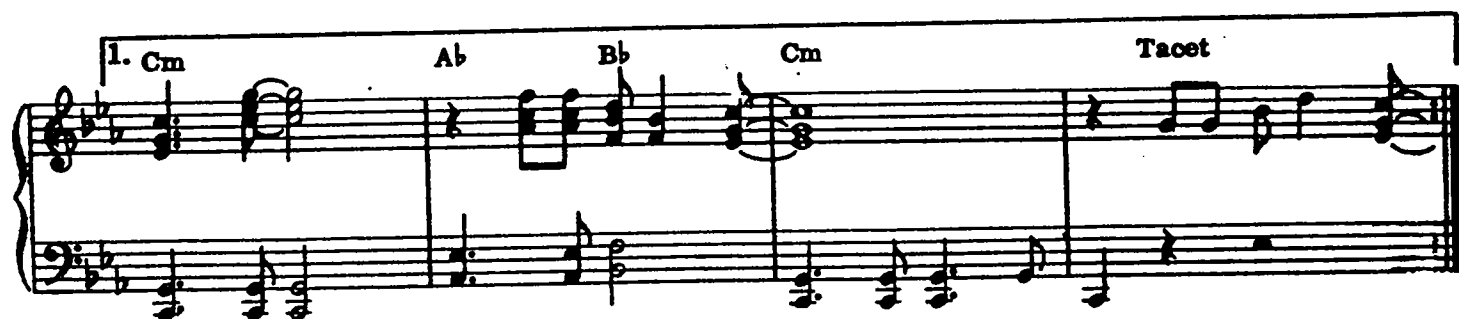
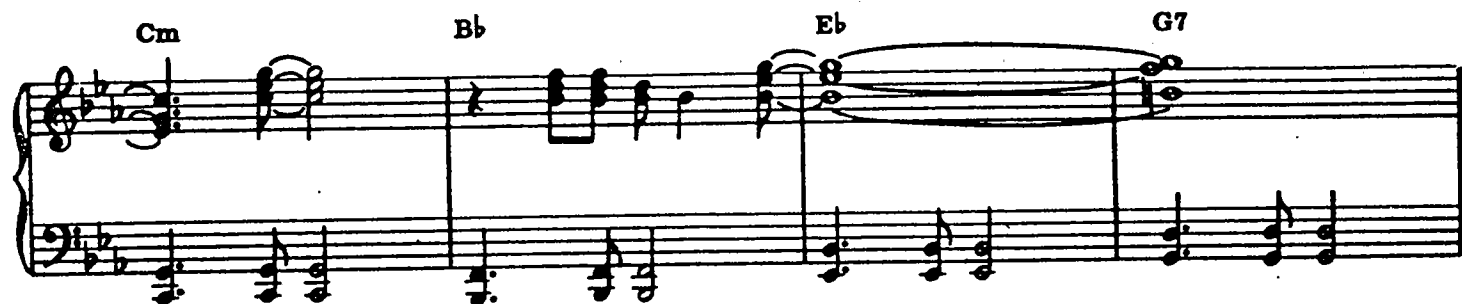
a 12

# HAWAII FIVE-O

By  
MORT STEVENS

With a driving beat

*f marcato*



2. Cm Bb Tacet Cm Bb

Cm Ab V Bb Cm

G Bass R. H. R. H.

Ab Bb V Cm ff

## PLAY IT AGAIN, SAM

Lyric by  
HAL HACKADY

Music by  
LARRY GROSSMAN

Slow blues tempo

Re - mem - ber — the love song — you

used to play — The song that you'd play — when — I used to say: —

"Play it a - gain, — Sam" — and then you would play — it a - gain, —

— Sam. It's been a few years, — Sam, — but now and then, — I

have a few drinks — and — re - mem - ber when — I'd sit here and ask — you — to

play it a - gain — and a - gain, — Sam. The

first time — I heard it, I heard it with her — Sam, you re - mem - ber, — how

Chords: Bbmaj7, Bb, Bbmaj7, Bb6, Dm7, G13, Dm7, G13, C9, F13, Gb9, F13, Bbmaj7, Bb, Bbmaj7, Bb6, Dm7, G13, Dm7, G13, C9, F13, Gb9, F13, Bb13, Fm7(Bbbass), Bb13, Fm7(Bbbass), Ebmaj7, Eb6

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Ab(+11) Bb(Fbass) C13.

hap-py we were\_ Fun-ny\_ what mem-'ries\_ that song seems to stir\_ So

Cm7 F7 C#m7 F#7 Bbmaj7 Bb6

play it for me\_ in her mem-o-ry.\_ I've no-bod-y else\_ but\_ my-

Bbmaj7 Bb6 Dm7 G13 Dm7 G13

self to blame\_ for kid-ding my-self,\_ 'cause\_ they're all the same,\_

C9 F13 Fm7 Bb13

Should be a law\_ for\_ what her kind of dame does to men, Sam.

Fm7 Bb13 Bb7(+5) Eb

What's o-ver is o-ver, I al-ways say,\_ I'll

Ab(+11) Bb(Fbass)

just have a drink\_ and\_ be on my way.\_ On-ly came in\_ here\_ to

C13 Cm7(Fbass) Bb *poco a poco dim.*

ask you to play\_ it a-gain\_ and a-gain\_ and a-

Cm7(Fbass) Bbo Bb

gain\_ and a-gain, Sam!

Recorded by TOM JONES on Parrot Records

# Love Me Tonight

(ALLA FINE DELLA STRADA)

**Verse**

**Gm**




I know that it's late and I real - ly must leave you a -  
wait - ed so long for the girl of my dreams to ap -

**D7**



lone; \_\_\_\_\_ but you're good to  
pear; \_\_\_\_\_ and now I can

**D7** **Gm**



hold and I feel such a long way from home; \_\_\_\_\_  
hard - ly be - lieve that you real - ly are here: \_\_\_\_\_

**Gm** **G7** **Cm**



Yes, I know that our love is still new, \_\_\_\_\_ but I  
\_\_\_\_\_ Here in my arms you be - long. \_\_\_\_\_

**F7** **Bb** **D7** **Gm**



prom - ise it's gon - na be true. \_\_\_\_\_ Please let me stay, don't you  
How can this feel - ing be wrong? \_\_\_\_\_ Dar - ling be kind, for I'm

**D7**



Love Me To - night \_\_\_\_\_

**Chorus**

**G** **G6** **Gmaj7** **G6**



Tell me ba - by that you need me, say you'll nev - er leave me

**D7** **G**



send me a - way, oh, no no. \_\_\_\_\_ Oh!  
out of my mind o - ver you. \_\_\_\_\_

Am Am(7) Am7 D9

Hold me now my heart is ach - ing, and un - til the dawn is break - ing.  
 Ba - by, now the pain is strong - er, I can't wait a mo - ment long - er.)

G

Love Me To - night.

G7 Cm

Some - thing is burn - ing in - side.

F7 Bb D7

Some - thing that can't be de - nied.

Gm D7

I can't let you out of my sight, dar - ling, Love Me To -

Gm 1. F

night.

F Eb D

I've

2. Gm F Eb

Let me love you, ba - by, let me love you, ba - by, let me love

Eb D 3. Gm

you to - night. Love Me To - night.

F Eb F Gm





# I Haven't Got Anything Better To Do

Words and Music by  
 PAUL VANCE and  
 LEE POCKRISS

## Verse-Ad lib.

(Female) I ad-mit he was ex-cit-ing, hand-some and bright, gen-er-ous, wealth-y and kind.  
 (Male) I ad-mit she was ap-peal-ing, whole-some and bright, beau-ti-ful, lov-ing and kind.

Strange how {his mem-'ry has fad-ed a-way, Oh, well, out of sight, out of mind.  
 {her

## Refrain-Moderately, not too fast, expressively

I nev-er loved {him\_\_\_\_ {He nev-er reached me.\_\_\_\_  
 {her\_\_\_\_ {She

{He was just some-one,\_\_\_\_ some-one I knew.\_\_\_\_  
 {She

I think a-bout {him\_\_\_\_ on al-ter-nate Thurs-days\_\_\_\_ when I  
 {her\_\_\_\_

have-n't got an-y-thing bet-ter to do.\_\_\_\_

{He's got a prob-lem\_\_\_\_ if {he thinks I need {him\_\_\_\_  
 {She's {she {her\_\_\_\_



*E $\flat$*  *B $\flat$ m7* *F $\flat$ 9* *B $\flat$ m7* *E $\flat$ 9*

I could-n't care less now that we're through.

*A $\flat$*  *A $\flat$ m*

I on-ly sit home and wait for <sup>this</sup><sub>her</sub> phone call when I

*E $\flat$*  *Fm7* *E $\flat$ sus* *E $\flat$*  *Fm7* *B $\flat$ 9*

have-n't got an-y-thing bet-ter to do. Was - n't

*E $\flat$*  *G $\flat$ 7* *C $\flat$ 6* *Fm7-5* *B $\flat$ 7* *E $\flat$ m* *E $\flat$ m7* *Cm7-5* *C $\flat$ 7*

I aw - f'ly smart not to fall and break my

*B $\flat$ 7sus* *B $\flat$ 7* *E $\flat$*  *B $\flat$ m7* *Fm7* *B $\flat$ 7*

heart? And when <sup>he</sup><sub>she</sub> kissed me <sup>he</sup><sub>she</sub> nev-er moved me,

*E $\flat$*  *B $\flat$ m7* *E $\flat$ 9* *B $\flat$ m7* *E $\flat$ 9* *A $\flat$*

Noth-ing fan-tas-tic, thrill-ing or new. So, if I'm cry-ing

*A $\flat$ m* *E $\flat$*  *G $\flat$ 7*

I'm on-ly cry-ing 'cause I Have-n't Got An-y-thing

*Fm7* *B $\flat$ 7-9* *E $\flat$*  *Fm9* *B $\flat$ 7* *E $\flat$*

Bet-ter To Do. Do.



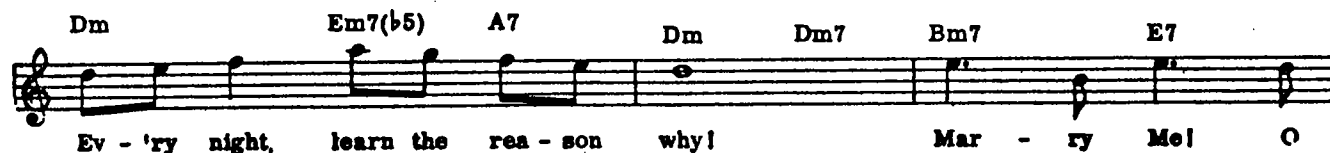
(Title song from the Allied Artists production, "MARRY ME! MARRY ME!")

# MARRY ME! MARRY ME!

English Lyric by  
ROBERT COLBY

Music by  
EMIL STERN  
French Lyric by  
EDDY MARNAY

Moderately





Bm7(b5) E7 Am

Let the day we wed, And the years a - head

Dm7 G7 Cmaj7 C6 F#m7(b5) B7

Fill the lone-ly bed of life! Let the lov-ing grow,

Em Em7 F#7 F#7(b5) B7

Grow un - til we know Tru - ly we are man and

E7 E7+ E7 Am Bm7(b5) E7 Am A

wife! Come a - long, taste to - mor - row's wine!

Dm Em7(b5) A7 Dm Dm7 Bm7 E7

Come a - long, make to - mor - row shine! Mar - ry Me! O,

Am Am7 B7 Bb(b5) E7 1. Am E7 2. Am Dm Am

Mar - ry Me! And ev - er - more be mine! mine!





# A Woman In Love

From the Samuel Goldwyn Motion Picture "GUYS AND DOLLS"

Tempo: *Uke*  
A D F# B

By FRANK LOESSER

Romantically

Voice

Your eyes are the eyes of A Wo-man In Love And

oh, how they give you a - way. Why

try to de - ny you're A Wo-man In Love, When I

know ver - y well what I say.

I say no moon in the sky ev - er lent such a glow,

Some flame deep with - in made them

shine. Those eyes are the

eyes of A Wo-man In Love And may they

Chords: G, Gmaj.9, Am, E+, Am7, D9, D7, G, Gmaj.7, G6, G, E7, E9b, Am, E7, Am, Am6, F, Am, Em, B7, Cm, C, D, Cm.b, D7, D9b, G, Gmaj, Am, F+, Am7, D9, D7, G, Gmaj.7, G6, G, E7, E9b, Am, Cm9, Cm



gaze ev - er - more in - to mine,

Craz - i - ly gaze ev - er - more in - to

mine. Your mine.

Chords: G, D9, Dm9, E7, Eb9, Cmaj7, Am, D9, G, D9, Eb9, G, G, D9, Eb9, G.

## I'll Build A Stairway To Paradise

Words by  
B. G. DE SYLVA and  
IRA GERSHWIN

Animato

Music by  
GEORGE GERSHWIN

Refrain *Con spirito*

I'll build a stair-way to Par - a - dise With a new step ev - 'ry

day! I'm going to get there at a - ny price Stand a -

-side I'm on my way! I've got the blues And up a -

-bove it's so fair Shoes! Go on and car - ry me there!

I'll build a stair - way to Par - a - dise, With a

new step ev - 'ry day. day.

Chords: C7, A7, D7, G7, Eb7, Ab7, E7, Fb, F7, Ab7, Cb, A7, D7, G7, Eb7, Cb2.



# MOON SONG

## THAT WASN'T MEANT FOR ME

**REFRAIN**

It came from no-where the night that we met, 'Twas  
 like a me-lo - di-ous plea, Sweet Moon Song,  
 (That was-n't meant for me) Why is it al-ways re-  
 mind-ing me of A love dream that nev - er could be,  
 Sweet Moon Song, (That was -n't meant for  
 me) It came glid-ing in-to my heart Rid-ing on a  
 moon-beam from a - bove, Sor-row end-ed and the  
 whole world blend-ed in a rhap - so - dy of love. Then,

Chords: Dm7<sup>-5</sup>, A9, Dm7<sup>-5</sup>, Bb+, Eb, Gm, Bbm, C7, C+, F7, Abm, Bb7 sus., Bb7, Eb, C7, Dm7<sup>-5</sup>, A9, Fm7<sup>-5</sup>, Bb+, Eb, Gm, Bbm, C7, C+, F7, Abm, Bb7 sus., Bb7, Eb, G, C#dim., Am7, D7, G, C#dim., Am7, D7, G, D9, D7, G, Gm, F7, Eb7, F7, G, D9, D7, G, Dm7<sup>-5</sup>.



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I heard him sing - ing to some - bod - y else - What

I thought was my - mel - o - dy, Sweet Moon Song,

(That was - n't meant for me. \_\_\_\_\_) me.)

## BELLE OF THE BALL

Words by  
MITCHELL PARISH

Music by  
LEROY ANDERSON

Danc-ing so light - ly and smil-ing so bright-ly, To - night you're the Belle Of The Ball. \_\_\_\_\_

Is it a won-der the fel-lows are un-der the spell of the Belle Of The Ball. \_\_\_\_\_

You are the girl of their dreams, Ev'-ry - one seems \_\_\_\_\_ to a - dore you, \_\_\_\_\_

And you can tell at a glance There is ro-mance \_\_\_\_\_ wait-ing some-where for you;

So have a gay time, the mu-sic of May-time will end with the break of the dawn, \_\_\_\_\_

You and your laugh - ter will lin-ger long aft-er the sound of the mu-sic is gone. \_\_\_\_\_

We will re - mem-bar the night You were the fair-est of all, \_\_\_\_\_ In our hearts \_\_\_\_\_ my heart you'll be

danc-ing For - ev-er and ev-er the Belle Of The Ball. \_\_\_\_\_

# I Don't Care ONLY LOVE ME

Dalla Strada Alle Stelle!

**Refrain**

English: I don't care how much you love me, ON LY LOVE ME,  
 Italian: *K* la sto - ria di u - na sem - pli - ce ra - ga - za

For my love for you is great e - nough for two -  
 che sta - ran - tra noi via - tai del - lu est - tu,

I don't care what you think of me, just think of me,  
 non - tre can - ti u - na can - zo - ne spen - sie - ra tu

For in time my love may change your point of view.  
 che i mu - nel - li quar - tier ti - pre - te - ran.

Ev - 'ry ten - der lit - tle kiss will be a  
 Ev - 'ry ten - 'der lit - tle smile will be an -  
 Lu sua vo - ce co - si dol - ce e appa - sto.

lit - tle more of bliss I nev - er tast - ed be - fore,  
 oth - er hap - py mile a - long the road to my goal,  
 na - tu - ra che di - scen - de nel pro - fon - do del cuor,

I'll do my ver - y best to make it more and  
 I'll tear the sky a - part to win your heart and  
 molta gen - te fati' - su - tur - no fu - fer -

more. \_\_\_\_\_ } I don't care how much you love me, ON LY  
 soul. \_\_\_\_\_ }  
 mur ad a-scol - tur! *K* la sto - ria d'u - na sem - pli - ce ra -



LOVE ME, Rome was not built in a day it's true. And  
 fas - su che s'in - con - tra nel - la gran cit - tà; —

ro - mance works the same way too, — Some - day I pray you'll  
 men - tre can - ta, pas - sa e ca, — lo - ci al - la Be -

love me Half as much as I love you. — I don't  
 bel - la, d'am te - a tro so - gna - ra! — I la —

## A Portrait Of Jennie

Moderato

A por-trait of Jen-nie — more pre-cious to me — than a  
 The por-trait of Jen-nie — is etched on my heart — where her

mas - ter-piece how - ev - er fam - ous it be. — have been sketched from the  
 fea - tures

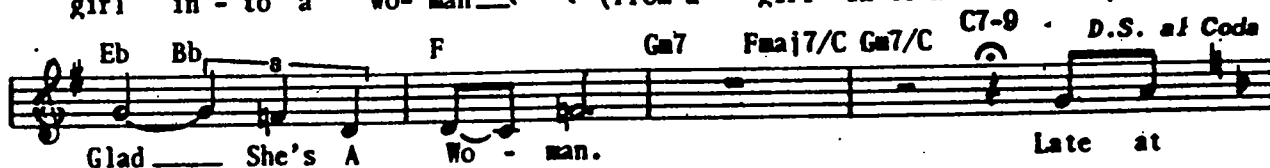
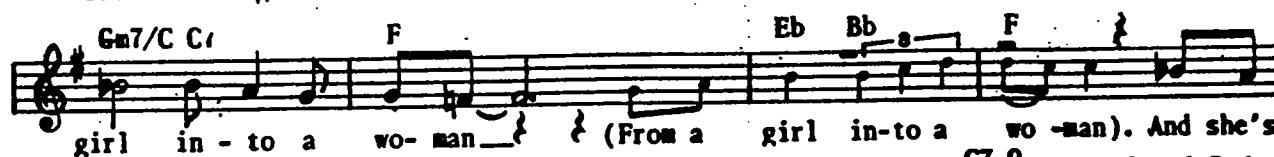
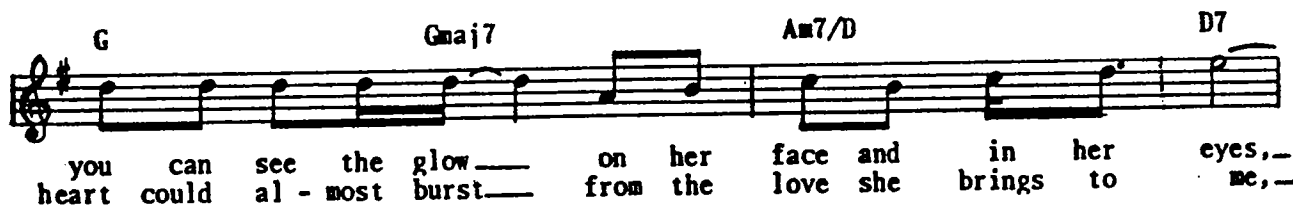
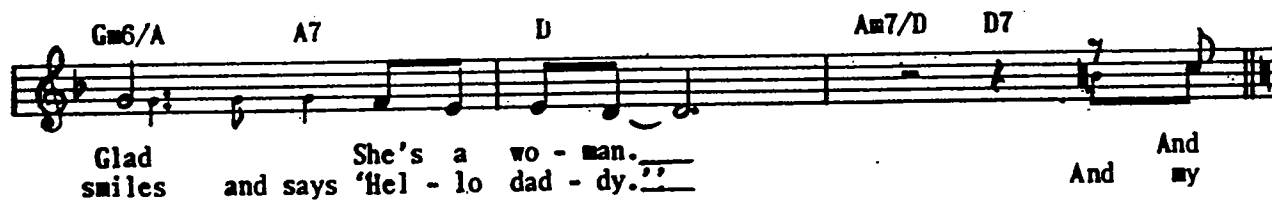
start. — Ah, the col - or and beau - ty of line — and the glow of her

spir - it di - vine. — All cast from heav - en's own de -

- sign, With the por-trait of Jen-nie — I nev - er will part, — For there

is - n't an - y por-trait of Jen-nie, ex - cept in my heart.

## Glad She's A Woman



CODA

girl in - to a wo - man (From a  
 Eb Bb F Eb Bb F  
 girl in - to a wo - man). And I'm Glad She's A Wo - man.  
 Gm7/C Fmaj7/C Gm7/C C7-9 F

GLAD TO BE UNHAPPY

RODGERS & HART

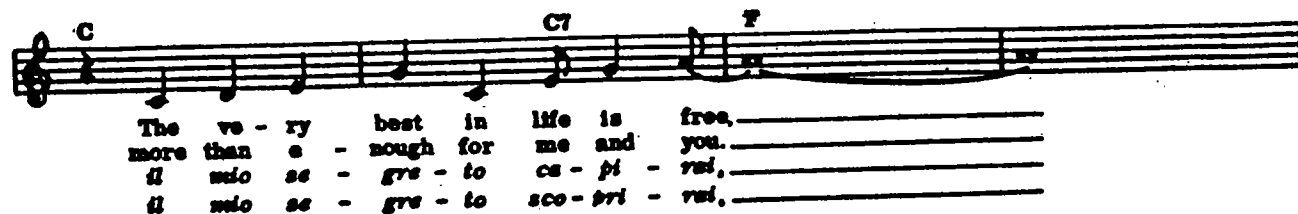
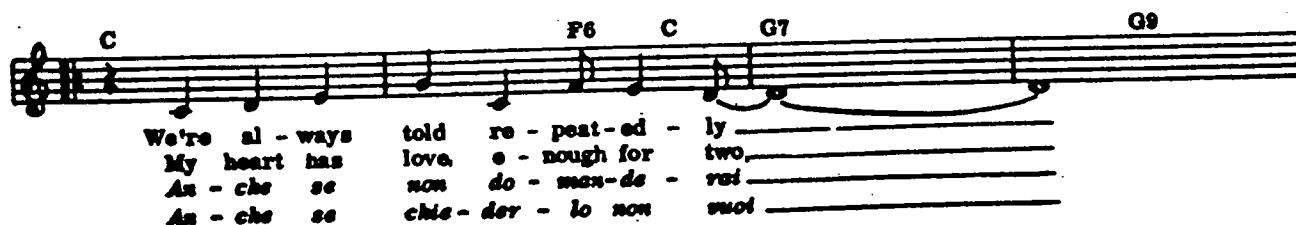
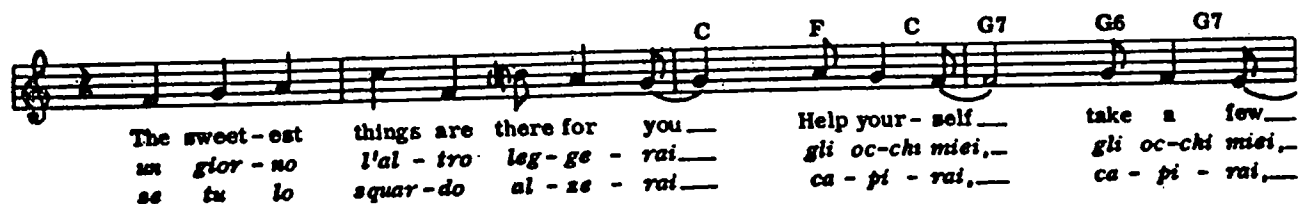
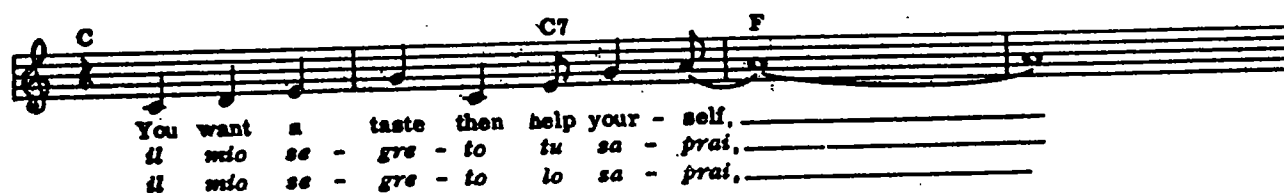
Fools rush in So here I am very glad to be un-happy  
 I can't win, but here I am, More than glad to be un-  
 -hap-py- Un-re-qui-ted love's a bore. And I've got it pret-ty  
 bad, But for some one you a -dore, It's a pleas-ure to be  
 sad. Like a stray - ing bat by lamb, With no mam-my and no  
 pap-py, I'm so un - hap - py, But oh, so glad!

On A Slow Boat to China

I'd love to get you ON A SLOW BOAT TO CHI - NA. All to my -  
 self. a lone. Get you and keep you in my arms ev - er - more,  
 Leave all your lov - ers Weep - ing on the far - a - way shore. Out on the  
 brin - v with a moon big and shin - y. Melt - ing your heart of stone.  
 I'd love to get you ON A SLOW BOAT TO CHI - NA. All to my - self a lone.

Recorded by TOM JONES on Parrot Records

# HELP YOURSELF



And if you want to prove it's true — Ba - by, I'm — tell - ing you —  
 I'm rich with love, a mil - lion - aire. — I've so much — it's un - fair. —  
 c'è chi men - ti - re non può mai — gli oc-chi miei — gli oc-chi miei —  
 c'è chi men - ti - re non può mai — gli oc-chi miei — gli oc-chi miei —

— This is what — you should do. — Just help your —  
 — Why don't you — take a share? —  
 — gli oc-chi miei — gli oc-chi miei — Dim - mi per —  
 — gli oc-chi miei — gli oc-chi miei —

self to my lips, — to my arms. — Just say the word —  
 ché, ma per - ché, — ma per - ché — ne - gli oc-chi miei —

— and they are yours. — Just help your - self to the love —  
 — non guar - di mai. — Ep - pu - re tu, to lo so, —

— in my heart — your smile has o - pened up the door. —  
 — lo lo so — che un po' di be - ne già mi vuoi. —

The great - est wealth that ex - ists — in the world —  
 Dim - mi per - ché, ma per - ché — ma per - ché —

— could nev - er buy — what I can give. — Just help your —  
 — ne - gli oc-chi miei — non guar - di mai. — Ep - pu - re

self to my lips, — to my arms — and then let's real - ly start to live. —  
 tu, to lo so, — to lo so — che un po' di be - ne già mi vuoi. —

1. C Cmaj7 C6 C 2. D.S. and fade out  
 — Just help your —  
 — Di - mi per —

# Honey Come Back

Words and Music By JIMMY WEBB

**Moderately**  
Ab dim Gm7 C7

(Spoken) Oh honey, I know I've said it too many times  
(Spoken) Well I guess that's about all I got to

F Dm Gm7

before. I said I'd never say it again, I guess I shouldn't say  
say, So I'm just gonna take my bags and I'm gonna walk.

C7 F Gm7 F7 (G bass) (A bass)

anything at all since you're supposed to belong to him. But I just  
I know those bright lights are calling me honey. And big fine cars and fancy

Bb Bb+ Bb6 F C7 F

can't let you go without telling you just how much I love  
talk But if you ever want somebody to just love you. Someday you just may.

Dm Ab dim Gm F (A bass)

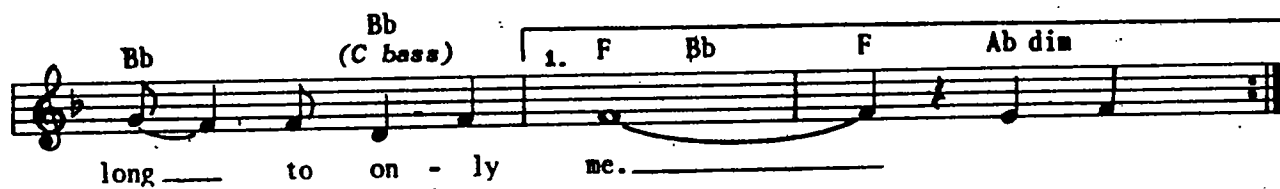
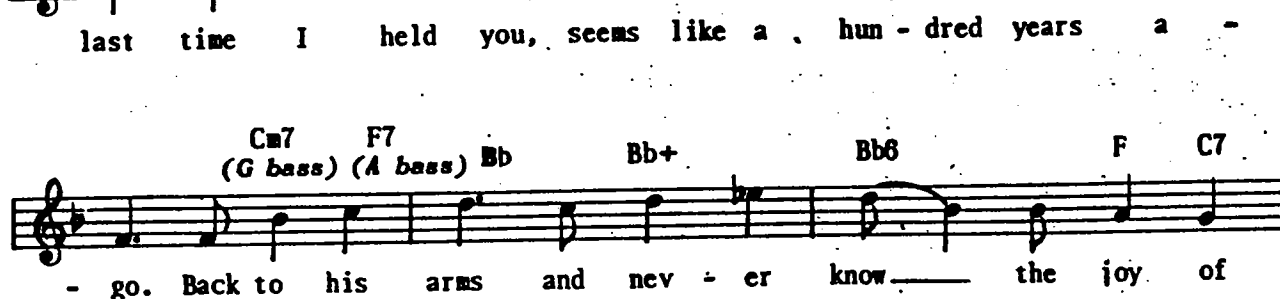
you (sung) So that is why I'm gon - na  
just give me a call, you know where I am. (sung) And

Bb (C bass) F Ab dim Gm7

say it one more time. Hon - ey Come Back, I just can't  
here's what I'll say.

C7 F Dm

stand — each lone - ly day's a lit - tle bit long - er than the



*Repeat and fade.*



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Recorded by STEVIE WONDER on TAMLA Record T-54139

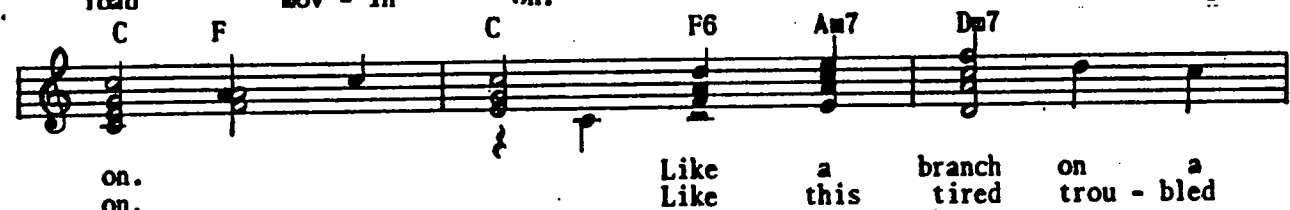
## A PLACE IN THE SUN

Lyrics by  
RONALD MILLERMusic by  
BRYAN WELD

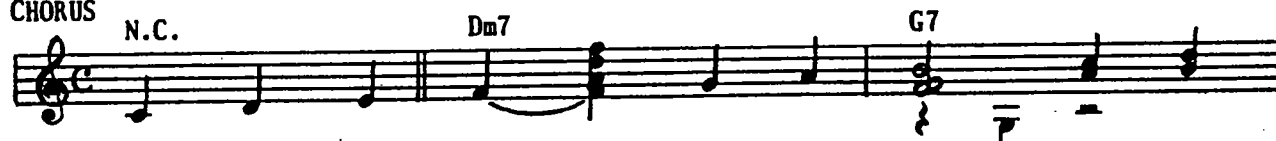
Moderately slow



1. Like a long lone - ly stream I keep run-nin' towards a  
 2. (Like an) old dust - y road I get wea - ry from the



## CHORUS



'Cause there's A Place — In The Sun where there's

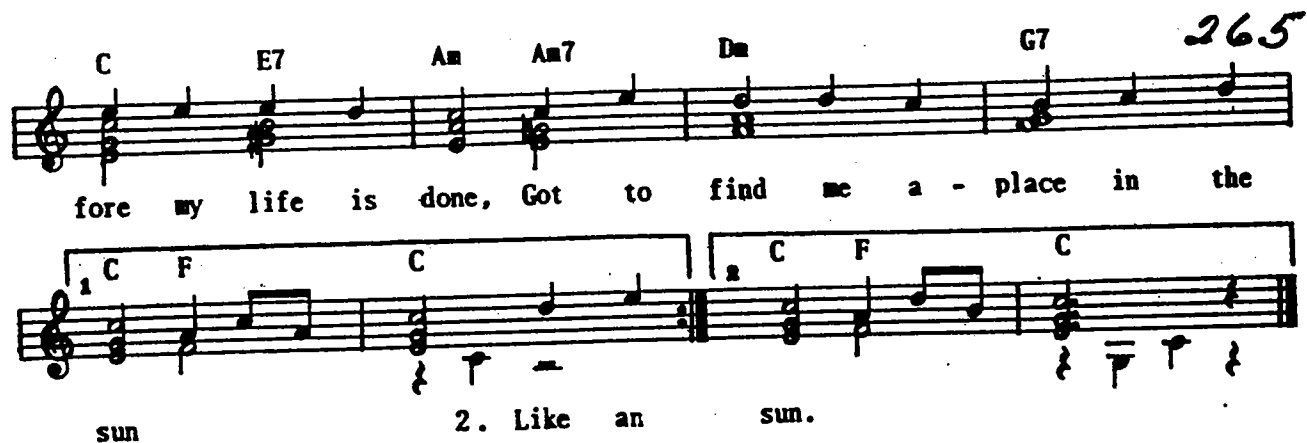


run.

There's A Place In The Sun and be -



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fore my life is done, Got to find me a - place in the sun.

2. Like an sun.

## You're A Sweet Little Headache



You're a sweet lit-tle head-ache — But you are lots of fun — Full of quaint lit-tle schemes.

I've a good mind to spank you, Then thank you for all you've But when I should for-get you, I let you dis-turb my

done. — dreams, — I thought I could hold my

own with you, But you've got me all per-plexed, —

Here am I a - lone with you, And what are you gon- na do next? You're a

sweet lit -tle head-ache — If you keep on that way — What a

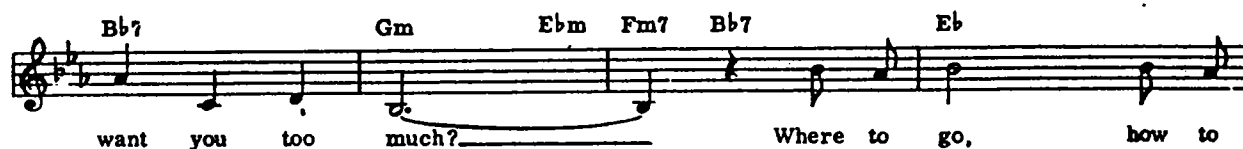
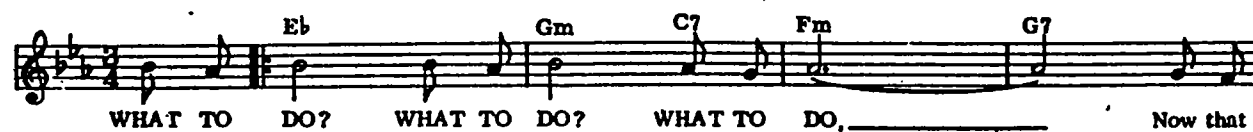
sweet lit-tle heart-ache you'll turn out to be some - day.

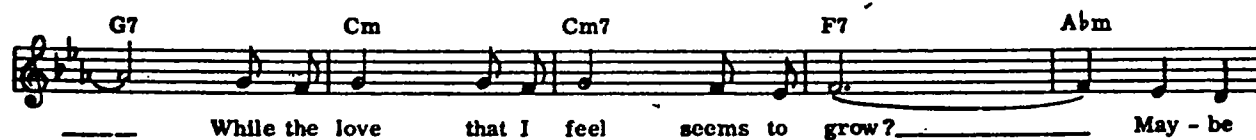
# What To Do

Song from "WOMAN TIMES SEVEN"

Lyric by  
AL STILLMAN

Music by  
RIZ ORTOLANI





## CMON MARIANNE

Words and Music by  
L. RUSSELL BROWN and  
RAYMOND BLOOMSBURG

**Rubato**  
Amaj7 A B B7 Bm Bm7 Amaj7 A

Mar - i - anne, Mar - i - anne, Mar - i - anne, Mar - i - anne

**Moderate rock tempo**  
Bm E7

Oh, Oh, Oh, Here I am, on my knees a - gain, I'll do

A6 F#m Bm

an - y - thing Just to make it right; Say you'll un - der - stand,

C#7 F#m E

Oh, I know you can. Come on, Mar - i - anne

F#m E F#m (tacet) Bm

Don't mat - ter what the peo - ple say — It did - n't  
(Well now your) big brown eyes — are all

E7 A6

hap - pen that way She was a pass - ing fling, And not a  
full of tears from the bit - ter - ness of my

F#m Bm C#7

per - man - ent thing; Say you'll un - der - stand, Oh, I know you can.  
cheat - in' years, So I hang my head, Wish that I was dead.

Cdim Amaj7 A6 Cdim

Mar - i - anne, Ba - by, Mar - i - anne, Mar - i - anne,

Cdim A C#7 F#m C#7

Mar - i - anne. Ba - by Say you can un - der - stand,

(tacet)

My Mar - i - anne, Mar - i - anne, Mar - i - anne, Mar - i - anne.

F#m E F#m E F#m E F#m (tacet)

Well now your

Three voices (Soprano, Alto, Tenor) performing a song. The lyrics are: "Mar-i-anne, Ba-by, Come on, Mar-i-anne, Ba-by, Mar-i-anne, Mar-i-anne." The music is in 4/4 time with a key signature of one sharp (F#). Chords indicated above the staves include F#m, D, A7, A6, and Ddim.

# The Syncopated Clock

Moderately

Single melody line for "The Syncopated Clock". The tempo is "Moderately". The key signature has one sharp (F#). The lyrics are: "There was a man like you and me, as simple as a man could ever be; and He had a clock that worked all right, It worked all right/not ex-act-ly quite; in he was hap-py as a king, ex-cept for one pe-cu-liar thing, stead of go-ing 'tick, tock, tick' the cra-zy clock went 'tock, tick, tock' The poor old man just raved and raved, be-cause no-bod-y could say why his sil-ly clock be-haved that hick-o-ry dick-o-ry way. But now a fa-mous man is he, he owns a pub-lic cu-ri-os-i-ty; From far and wide the peo-ple flock to hear the syn-co-pat-ed clock." Chords indicated above the staff include D, A7, G, D, D dim, Em7, A7, Em, F#7, Bm, E7, and A7.

As Recorded by SONNY JAMES on Capitol Records

**DON'T KEEP ME HANGIN' ON**Words and Music by  
CAROLE SMITH  
and SONNY JAMES

Moderately - In three

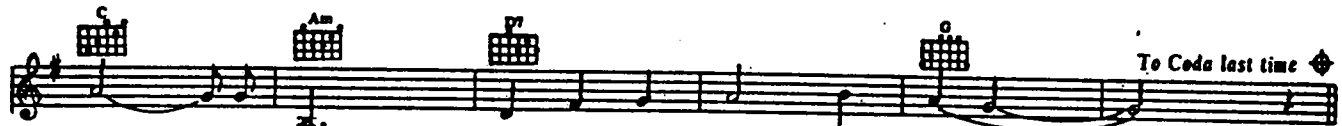
Chorus



DON'T KEEP ME HANG - IN' ON; let me go. let me



go, let me go. If your love is through, if your

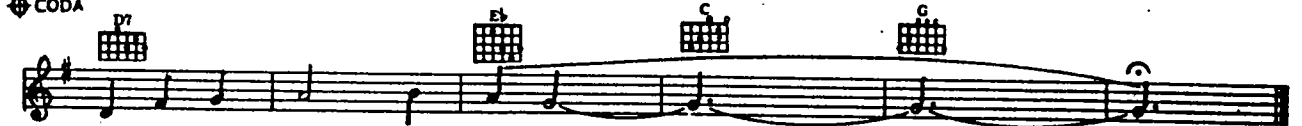


love is gone. DON'T KEEP ME HANG - IN' ON.

Verse

1. I'm a big fool to love you, when you  
2. Times when I say I'm leav - in', youtreat me like I'm your clown. It's  
keep beg - gin' me to stay. Whenea - sy to see that you don't love me, you  
I try to go, you put on a show, andjust want me hang - in' a - round.  
some - how I can't get a - way.

CODA



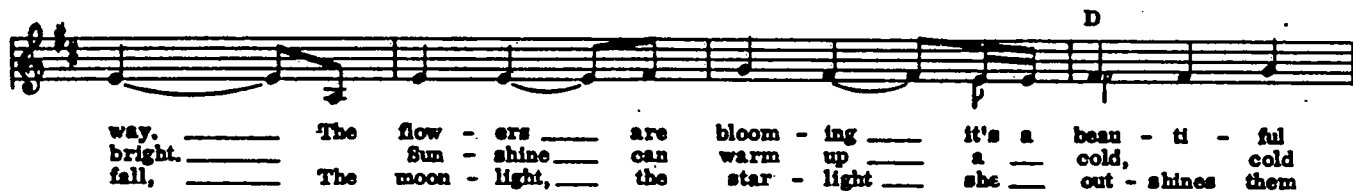
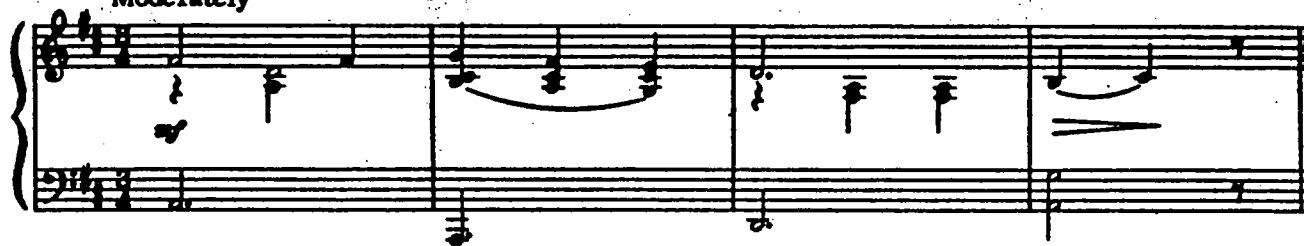
DON'T KEEP ME HANG - IN' ON.

# ALL FOR THE LOVE OF SUNSHINE

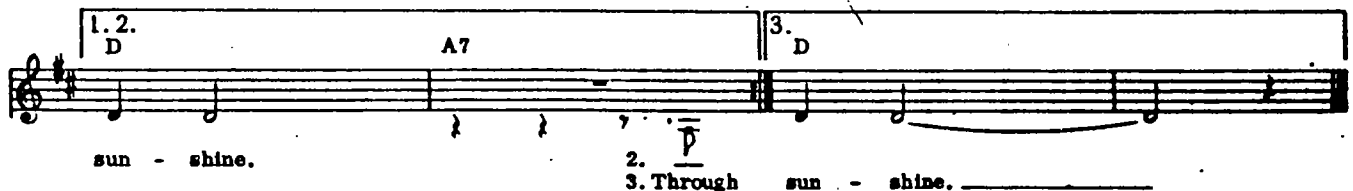
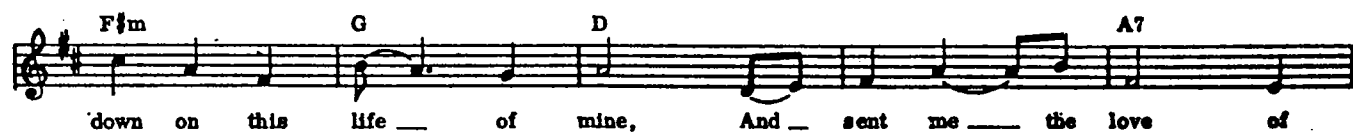
Lyrics by  
MIKE CURB

Music by  
LALO SCHIFRIN

Moderately



Chorus:



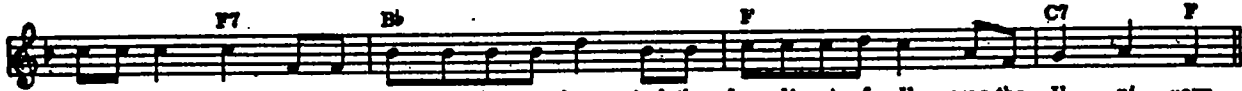
## THE UNICORN

Words and Music by  
SHEL SILVERSTEIN

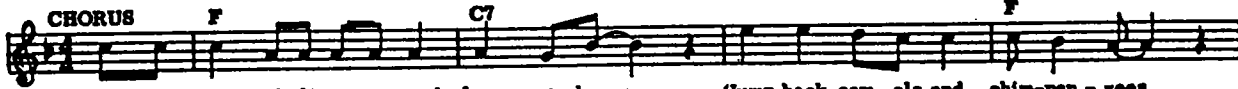
## VERSE



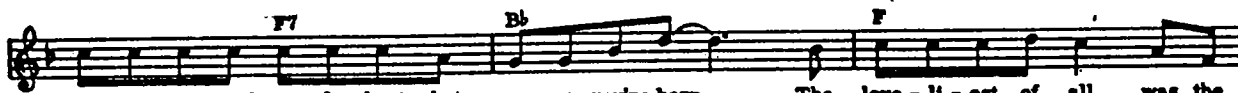
1. A long time a-go when the earth was green, There was more kinds of an-i-mals then you've ev-er seen. And they'd



run a-round free while the world was be-ing born. And the love-li-est of all was the U - ni - corn.



There was green al-li-ga-tors and long necked geese,— Hump back cam-els and chim-pan-zees,—



Cats and rats and e-le-phants but sure as you're born,— The love-li-est of all was the



U - ni-corn.

2. But the U - ni - corn.

2. But the Lord seen some sinnin' and it caused him pain,  
He says, "Stand back, I'm gonna make it rain,  
So hey, Brother Noah, I'll tell you what to do,  
Go and build me a floating zoo."

## CHORUS:

"And you take two alligators and a couple of geese,  
Two hump back camels and two chimpanzees,  
Two cats, two rats, two elephants, but sure as you're born,  
Noah, don't you forget my unicorns."

3. Now Noah was there and he answered the callin',  
And he finished up the ark as the rain started fallin',  
Then he marched in the animals two by two,  
And he sung out as they went through:

## CHORUS:

"Hey Lord, I got you two alligators and a couple of geese,  
Two hump back camels and two chimpanzees,  
Two cats, two rats, two elephants, but sure as you're born,  
Lord, I just don't see your unicorns."

4. Well, Noah looked out through the drivin' rain,  
But the unicorns was hidin'—playin' silly games,  
They were kickin' and a-splashin' while the rain was pourin',  
Oh them foolish unicorns.

## CHORUS: Repeat 2nd Chorus.

5. Then the ducks started duckin' and the snakes started snakin',  
And the elephants started elephantin' and the boat started shakin',  
The mice started squeakin' and the lions started roarin',  
And everyone's aboard but them unicorns.

## CHORUS:

I mean the two alligators and a couple of geese,  
The hump back camels and the chimpanzees,  
Noah cried, "Close the door 'cause the rain is pourin',  
And we just can't wait for them unicorns."

6. And then the ark started movin' and it drifted with the tide,  
And the unicorns looked up from the rock and cried,  
And the water came up and sort of floated them away,  
That's why you've never seen a unicorn to this day.

## CHORUS:

You'll see a lot of alligators and a whole mess of geese,  
You'll see hump back camels and chimpanzees,  
You'll see cats and rats and elephants but sure as you're born,  
You're never gonna see no unicorn.



## NEON RAINBOW

Words and Music by  
WAYNE CARSON THOMPSON

1. Cit - y lights, pret - ty lights, They can warm the cold - est nights,  
2. Mov - ing lights, flash - ing signs, Blink - ing fast - er than your mind,

All the peo - ple go - ing plac - es Smil - ing with e - lec - tric fac - es,  
Lead - ing peo - ple with sug - ges - tions Leav - ing no un - an - swered ques - tions,

What they find the glow e - ras - es and what they lose the glow re - plac - es.  
You can live with - out di - rec - tion and it don't have to be per - fec - tion.

To Coda  
Life is love, in a Ne - on Rain - bow, A Ne - on Rain - bow.

Rain - bow. But in the day - time ev - 'ry - thing chang - es,

noth - ing re - mains the same. No - one smiles an - y - more, And

no - one will o - pen his door un - til the night - time comes. And then the

D. S. Lyric 1 at Coda

Coda Repeat for fade  
Rain - bow, A Ne - on Rain - bow,

A Ne - on Rain - bow, A Ne - on

## WE CAN FLY

Words and Music by  
BOB COWSILL  
ARTIE KORNFIELD  
STEVE DUBOFF  
BILL COWSILL

Fmaj7 Gm7 C7

See how the fluff - y clouds move by us,  
Is - n't it groov - y in a day - dream,

Fmaj7 Gm7 Bbm

See how the morn - ing mist can hide us a - way, And how the day is  
Does - n't the day seem like it could nev - er end, And so, my friend, we're

1. F Gm7 C7 2. F A7 Dm F7

so much fun. one.

Gm7 C7 Gm7 C7 Gm7

Ba - by, it's fun - ny, how I can feel so sun - ny, When you're be - side -  
Noth - ing to tie us, blue - birds come up to guide us, When you're be - side -

C7 F To Coda

me, We Can Fly. Oh, we can  
me, We Can Fly.

Fmaj7 Gm7 C7 Fmaj7

Hey, Mis - ter Wind, just keep - us sail - ing, High in the sky -

Gm7 Bbm F A7

there's no cur - tail - ing our fun; So ev - 'ry - one come on, Hey you on the ground, -

Dm F7 D. S. al Coda

Take a look up and see what we've found, -

Coda Gm7(sus 4)

Fly, -

Gm7 F Fmaj7 C F

We Can Fly. Hey ev - 'ry - one on the ground, let's fly. -

# I'VE GOT A FEELING

I've got a feel - ing, a feel - ing deep in - side, oh yeah, -  
 Oh please be-lieve me I'd hate to miss the train, oh yeah, -  
 I've got a feel - ing that keeps me on my toes, oh yeah, -

(yeah) oh yeah, - I've got a feel -  
 oh yeah, - And if you leave  
 oh yeah, - I've got a feel -

ing, me a feel-ing I can't hide, oh no, (no)  
 ing, I won't be late a gain, oh no, -  
 I think that ev - 'ry - bod - y knows, oh yeah, -

oh no, -  
 oh no, -  
 oh yeah, - } Yeah, -

Yeah, - I've got a feel - ing, yeah! (I've got a feel-ing)

1. D 2. D E7  
 All these years I've been wan-der-ing a-round

G7 D  
 won-der-ing how come no-bod-y told me all that I was look-ing for was

G D A7 D.S. al Coda  
 some-bod-y who looked like you. -

## SUICIDE IS PAINLESS

Moderately (Folk-Gospel Feeling)

Through ear-ly morn-ing fog I see—

vis-ions of the things to be the pains that are with-held for me I

re-a-lize and I can see, That

Su-i-cide is Pain-less, it brings on man-y chang-

es. and I can take or leave it if I please.

2. I And you can do the

same thing if you please.

2. Try to find a way to make  
All our little joys relate  
Without that ever present nate  
But now I know that it's too late.  
And, Chorus

3. The game of life is hard to play,  
I'm going to lose it anyway,  
The losing card I'll someday lay  
So this is all I have to say,  
That: Chorus

6. A brave man once requested me  
To answer questions that are key,  
Is it to be or not to be  
And I replied; "Oh, why ask me."  
'Cause: Chorus

4. The only way to win, is cheat  
And lay it down before I'm beat,  
And to another give a seat  
For that's the only painless feat.  
'Cause; Chorus

5. The sword of time will pierce our skins,  
It doesn't hurt when it begins,  
But as it works it's way on in,  
The pain grows stronger, watch it grin.  
For: Chorus

# Every Night

Words and Music by  
PAUL McCARTNEY

Moderately  
VERSE

**F7** **Cm7**

Ev-'ry night I just want to go out,—get out of my head.  
Ev-'ry day I lean on a lamp-post,—I'm wast-ing my time.

**F7** **Cm7** **Bb** **Gm**

Ev-'ry day I don't want to get up,—get out of my bed.  
Ev-'ry night I lay on a pil-low,—I'm rest-ing my mind.  
Ev-'ry night I want to  
Ev-'ry morn-ing brings a

**Cm** **G7** **C** **N.C.** **F7**

play out new day And ev-'ry day I want to do - oo - oo - oo - oo,  
And ev-'ry night that day is through oo - oo - oo - oo, But to-night I just want to

**Gm7** **C** **N.C.** **F**

stay in and be\_ with you, — And be with you.

**CHORUS** **F** **Bb** **F** **D.C. and fade on Chorus**  
**C7**

Oo oo oo oo oo oo oo oo — — — — —

From the United Artists Motion Picture "THE SECRET OF SANTA VITTORIA"

# The Song Of Santa Vittoria

## (Stay)

G *ten.* Gmaj7 Edim

Stay, that we may see the sun set,  
 Di ih - mo - ra tuo? sin - ce ro,

D7 *ten.* Am7 D7

Stay, that we may see it rise.  
 E per me tu res - te - rai

*ten.* Am7 D7 D+ G

Stay, that I may hold you near me. Know  
 Di a ques-ti mon-ti gl cie lo. Che

*ten.* G7 *ten.*

the soft-ness of your eyes. We are on - ly what love  
 mai più ci las-ce - rai. E pa - e - se del-l'am-

C Cm

makes us, And so I pray my love will make you see.  
 mo - ra, E qui che vo-glio vi - ve-ree mo - rir.

Am7-5 G (D bass) *ten.* Bm7 E7

Here, my heart is yours for - ev - er.  
 Di e dil - lo al mon-doin - te ro

Am7 D7 To Interlude Fine G

Stay, and share a life of love with me. me.  
 Che mai più tu mi fa-rai sof - frir. frir.

Gm Cm

Night - time is lone - ly and day nev - er seems to end when you are  
 Qui sei tor - na - ta las-cias - ti la gran cil - tà Qui trai vi -

Gm Cm7 F7

out of my arms. When I can hold you the  
 gne - ti ei fior Do - ve tro - vas - ti la

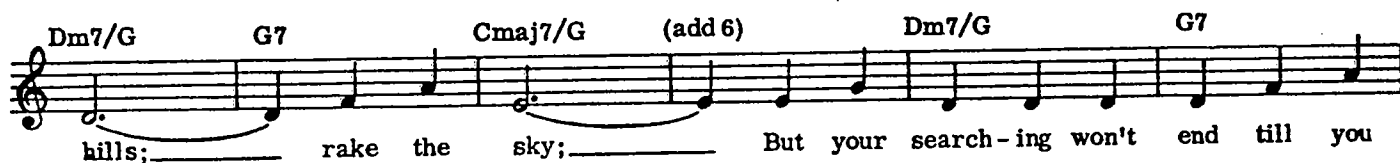
Bb Em7-5 A7 Dm

world is a mag-ic place, Sun - shine and laugh - ter and love, shin-ing from your  
 ve - ra fe - li - ci - tà Dei ri - tor - na - ta da me dal tuo pri-mog-

Em7-5 A7 D Em7 Fm6 D (F# bass)

face, For me, there's no place for you but my arms.  
 mor Gra - zie m'hai ri - por - ta - to il mio cuor.

## COCO



## MARTÁ

English Lyric by  
L. WOLFE GILBERT

Rambling Rose Of The Wildwood

By MOISES SIMONS

Chc. Arr. by T. Kahana

Arranged by ROSAMOND JOHNSON

Andante Moderato

REFRAIN

Mar - ta ramb-ling rose of the wild-wood — Mar - ta —  
Mar - ta ca - pu - li - to de ro - sa — Mar - ta —

— with your fra-grancedi-vine — Rose - bud of the days of my  
— del jar - din lin - da flor — di - me que fe - lis ma - ri -

child - hood — watched you bloom in the wild - wood — and I hoped you'd be mine —  
po - sa — en tu ca - lis se po - sa — a li - bar tu dul - sor? —

— Mar - ta now your eyes beam at twi - light —  
— Mar - ta: — en tus cla - ras pu - pi - las —

spark - ling like each dew-drop at dawn — Mar - ta  
bri - lla u - na au - ro - ra de a - mor — Mar - ta:

when I look for your love - light — I a - wake with a sigh —  
en - tus o - jos a - zu - les — dei - ne fa - ble can - dor —

And I find you are gone. —  
Ve - ne - ne - lios a - dios. —



# THEME

from  
"EAST OF EDEN"  
A Warner Bros. Picture

281

Music by  
LEONARD ROSENMAN

Broadly

Chords and musical notation are present on the staves, including: C, F, A7, A+7, A7, Dm7, G7, Dm7, G7, C, G, Am, C, F, A7, A+7, A7, Dm7, G7, Dm7, G7, F, Em, Dm, C, C, Bb, Bb, C, D9, D9, D7, G9, C, F, A7, A+7, A7, Dm7, G7, Dm7, G7, Dm7, C, G7, C, G, Am7, D9, Em, C, Fmaj7, F6, Em, Dm7, G7, Dm7, G7, 1. C6, A7, Dm7, G9, G7, 2. C, A7, G9sus, C.

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## ROSE ROOM

Words by  
HARRY WILLIAMSMusic by  
ART HICKMAN

Medium Slow

## Chorus, Slowly

In sun - ny Rose - land, where sum - mer breez - es are play -  
 ing, Where the hon - ey bees are "A - May -  
 ing," There all the ros - es are sway - ing,  
 Danc - ing while the mead - ow brook flows. The moon when  
 shin - ing is more than ev - er de - sign - ing, For  
 'tis ev - er then I am pin - ing, Pin - ing  
 — to be sweet - ly re - clin - ing, Some - where in Rose - land,  
 Be - side a beau - ti - ful rose. In sun - ny rose.

Chords: G, Eb7, A9, D7, Gmaj7, G6, G7, Cmaj7, C6, Cmi, A7, D7, A7-6, G, Eb7, A9, G, G7, Edim, Cmi, G, Eb7, G, G7, C, Cmi, G.

Lyric by  
J.R. SHANNON  
(ASCAP)

"Hush-a-bye, Ma Baby"  
THE MISSOURI WALTZ  
SONG

Music from an Original  
Melody by  
John Valentine Eppel  
Arr. for piano by  
FREDERIC KNIGHT LOGAN



Hush - a-bye, ma ba - by, slum-ber-time is com-in' soon; Rest yo' head up-



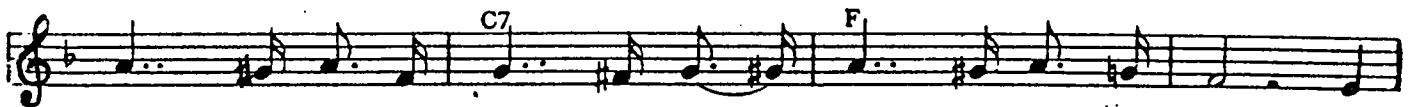
on my breast while Mom-my hums a tune; The sand-man is call-in' where



shad-ows are fall-in', While the soft breez-es sigh as in days long gone by.



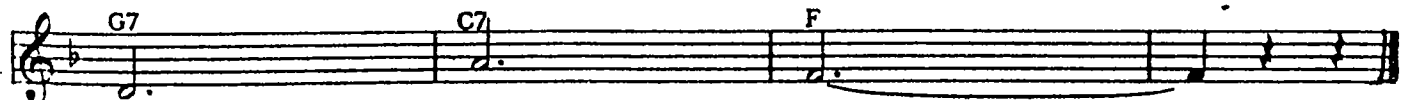
'Way down in Mis-sou-ri where I heard this mel-o-dy,



When I was a lit-tle child— on my Mom-my's knee; The



old folks were hum-min'; Their ban-jos were strum-min' So—



sweet and low. \_\_\_\_\_

284

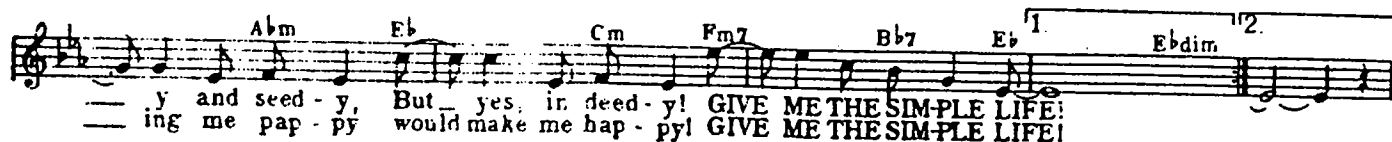
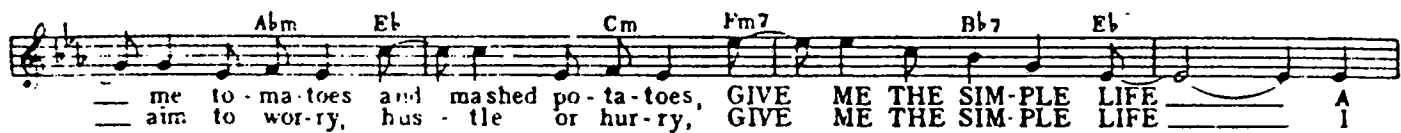
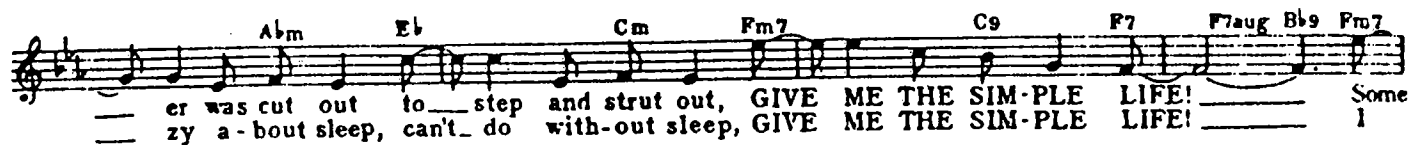
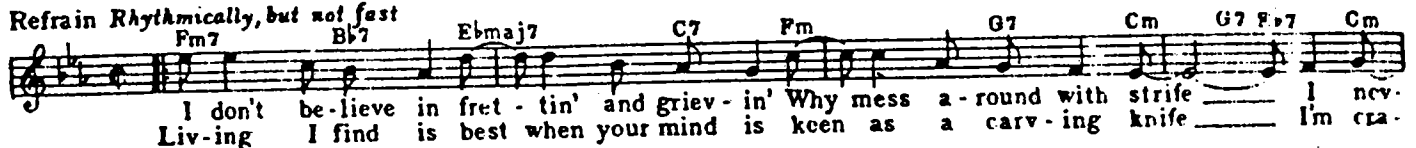
From the 20th Century-Fox Technicolor Picture "WAKE UP AND DREAM"

## GIVE ME THE SIMPLE LIFE

Lyric by  
HARRY RUBYMusic by  
RUBE BLOOM

Moderato

Refrain Rhythmically, but not fast



# "SOFT LIGHTS AND SWEET MUSIC" 285

By IRVING BERLIN

CHORUS

Soft lights and sweet music, And

you in my arms,

Soft lights and sweet melody, Will bring you

closer to me; Chorus pin and

pale moonlight, Reveal all your

charms, So give me velvet lights and

sweet music, And you in my

arms. arms.

# Little Woman

Hey, Lit-tle Wom-an, please make up your mind; you've got to come in - to my world and

leave your world\_ be-hind. Come on now! Na na na na na na na na\_ na na na,

come down from that cloud, girl, and leave your world\_ be - hind.

When you're with me  
What do you see

I feel sun shine e - ven when I'm stand-ing  
when you're walk - ing down a bus - y street and

in the rain. Some-thing hap-pens that I can't ex-plain when I hear your name, But you can't  
I'm not there? Is my pic-ture hang-ing in your mind, walk-ing with you there? That's

help it that you're al - ways chas - ing rain - bows in your mind. There's so  
how it is in my world, girl, you're with me all the time. Why don't you

much I want to say to you and there's so lit - tle time.  
come in - to my world and leave your world be -

1. D 2. D  
D. S.  $\frac{3}{4}$  al Fine

hind?

Lyrics by  
TONY ASHER

# LOVE SO FINE

287  
Music by  
ROGER NICHOLS

Bossa Nova tempo



(Bossa Nova tempo)

Bbmaj7 Bb Dm7 Gm7

Prom - ise me you will be by my  
Make a vow here and now, you will

Cm7 F7sus4 Bbmaj7 Bb Dm7

side through thick and thin. If you say you will  
al - ways be my own. Tell me you will be

Gm7 Cm7 F7sus4 Bb F (A Bass)

stay we can let our love be - gin. } In re - turn, take this  
true and I won't be left a - lone. }

Fm7 (Ab Bass) G7sus4 G7 Cm7 G7 (B Bass)

heart of mine. Just re - mem - ber you'll

Cm7 (Bb Bass) G7 (B Bass) Cm7 F7sus4

nev - er find a heart so kind or an - oth - er love so fine.

Moderately slow swinging 4

Gbmaj7 Fm7

Nev - er be - fore was I

Ebm7 Ab7sus4 Ab7 Gbmaj7 Fm7

free to fall for an - y - one, Nev - er be - fore could I

Ebm7 Ab7sus4 Ab7 Dbmaj7 Gbmaj7

see it all with - in view, Now there's

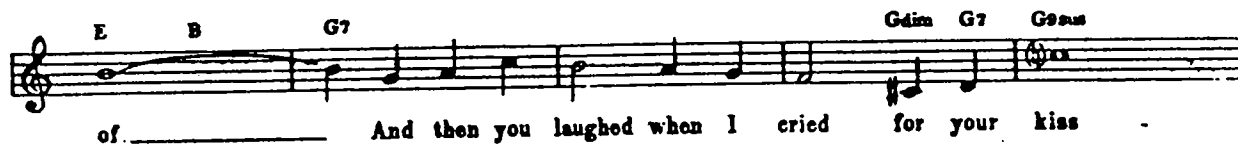
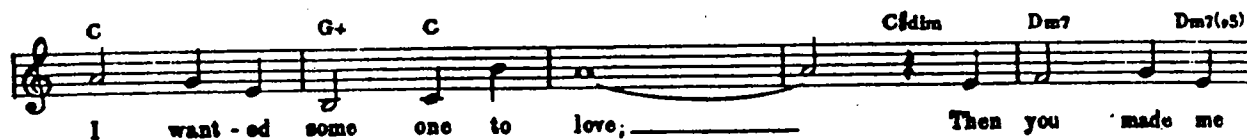
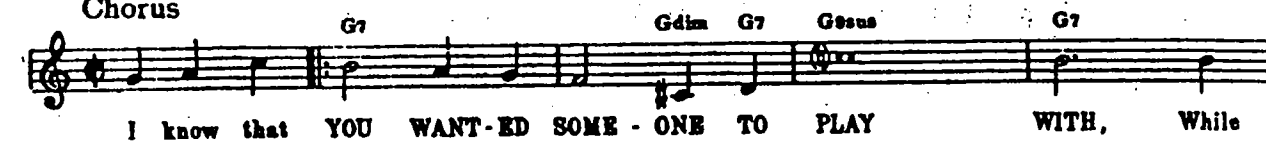
1. Cm7 F7sus4 2. Cm7 F7sus4 D. C. and fade

you. you.

# You Wanted Someone To Play With

(I Wanted Someone To Love)

## Chorus





# I'M COMING HOME

Lyric and Music by  
LES REED and BARRY MASON

Moderato

**E $\flat$**  **Fm7(E $\flat$  bass)** **Fm7(B $\flat$  bass) B $\flat$ 7**

I'm 1. com - ing home to your lov - in' heart To the  
2. stay and for-get your pride Now my

**E $\flat$**  **E $\flat$ +** **Fm7(E $\flat$  bass)** **B $\flat$ 7(sus 4) B $\flat$ 7** **E $\flat$**

one that I once threw a - way and broke a-part I want you  
world is fal-ling round me I got no-where to hide I want you

**C** **C7** **D $\flat$**  **Fm**

I need you A chance is all I'm ask - in' now I  
I need you I know it's true I made you cry then

**Fm7(B $\flat$  bass) B $\flat$ 7** **E $\flat$**  **A $\flat$**

must get back to you some - how So, I am com - ing home to you  
like a fool I said good - bye Now I am com - ing home to you

**F7** **B $\flat$**  **B $\flat$ 7**

'Cos I am no-thing with-out you May-  
Yes life is no-thing with-out you May-

**E $\flat$**  **A $\flat$**  **F7**

be you found some - bo - dy new But I'm still  
be you found some - bo - dy new But I'm still

**B $\flat$ 7** **1** **2** **E $\flat$**

com - ing home to you Please let me  
com - ing home to you

## Come Dance With Me

Words by  
GEORGE BLAKEMusic by  
DICK LEIBERT

Voice *Valse moderato*

The light may be low but the

night is a - flame; COME DANCE WITH ME! The flame starts to

grow, as you whis-per my name, COME DANCE WITH ME! *Guitar, (tacet) m/p*

float to the ceil - ing, my sen - ses go reel - ing, Your smile is

wine; *(Guitar tacet)* I thrill to a fab - u - lous feel - ing, The world is mine.

The mu - sic en - rap - tures and cap - tures my heart; COME

DANCE WITH ME! Your eyes tell the se - cret they would - n't im -

part be - fore, So let's keep on dance - ing for -

ev - er, I will nev - er ask for more; Oh, my

dar - ling, it's heav - en on earth, When you dance with me.

*(Guitar tacet)* The dance with me.

*Cmaj7 rit. p a tempo 2/4 G9 Bbm6 Cmaj7 poco accel. F9 Cmaj7 rit.*

# Watching The World Go By

**Refrain**  
(Melody)

WATCH-ING THE WORLD GO BY, \_\_\_\_\_

Un-der a sun - ny

sky; \_\_\_\_\_ Stroll - ing 'round the park on Sun - day

aft - er - noon. \_\_\_\_\_ Oh, how the mo - ments

fly, \_\_\_\_\_ WATCH-ING THE WORLD GO BY; \_\_\_\_\_

When you're with your love, Life is a beau - ti - ful tune. \_\_\_\_\_

E - ven if clouds are there, \_\_\_\_\_

Way up a - bove. \_\_\_\_\_ For us the day is

al - way fair, 'Cause we're in love. \_\_\_\_\_

Oth - ers may have some tears, \_\_\_\_\_ Dar - ling, not you and

I \_\_\_\_\_ We'll spend years and years and years,

WATCH-ING THE WORLD GO BY! WATCH-ING THE. BY!

1. Eb 2. Eb

# Luna Rossa

(Blushing Moon)

Words by  
KERMIT GOELL  
Italian Lyrics by  
V. DE CRESCENZO

Music by  
A. VIAN

Moderately slow (with expression)

**Refrain**

Oh! LU-NA ROS-SA, you're out to - night, A moon of red, in a sky of  
E's LU-NA ROS-SA' me par - la' te, Io le do - man - do sig-siet - te

white, Be-cause I'm tell-ing a lie to - night, And blush-ing moon, you  
me, E me ri - spon-ne, "S'io-ovù sa - pè, Ccà nun ce sta ni -

know of it. Oh! LU-NA ROS-SA, you're smart at love, You know I'm play-ing the part of  
sciu - na!" E jo chiam-mo'v nom-me pè' te ce - dè, Ma tutt' 'a gen-te ca par - la'e

love, I try my hand at the art of love, Just for the thrill and  
te. Ri-spon-ne. "E' tarde, che ovù sa - pè? Ccà nun ce sta ni -

glow of it. LU-NA ROS-SA, For-give me, LU-NA ROS-SA, For the  
sciu - na!" LU-NA ROS-SA, Chi me sar-rà sin - ce - ra? LU-NA

vows I made to - night, that are un - true, What else am I to do? But blush-ing  
ROS - SA, se n'è ghju - ta l'a - ta se - ra sen - sa me oc - cèl E jo di - co-gu

moon, there's a rea-son why The love I longed for, has passed me by, And so I  
co-ra c'as-pet - ta me, Forè 'o bal - co - ne sta-not - te - t're, E pre-ga's

play at the game, but I, I'm lone-ly, LU-NA ROS-SA, Oh! LU-NA ROS-SA.  
san-te pè me oc - dè, Ccà nun ce sta ni - sciu-na! E's LU-NA sciu - na!

## WE COULD

By FELICE BRYANT

INTRO.

CHORUS

If an - y - one could  
 find the joy that true love brings a girl and boy, — WE COULD,  
 WE COULD you and I — If an - y - one could ev - er say that  
 their true love was here to stay, WE COULD, WE COULD, you and I —  
 When you're in my arms I know you're hap - py to be there And  
 just as long as I'm with you, I'm hap - py an - y - where If an - y - one could  
 pray each night to thank the Lord 'cause all is right, — WE COULD,  
 WE COULD, you and I. — If I.

The Theme From  
**THE WONDERFUL WORLD OF THE BROTHERS GRIMM**  
 A George Pal Production - Presented by Metro-Goldwyn-Mayer and Cinerama

By  
**BOB MERRILL**

Chord symbols and performance markings include:

- Staff 1: Dm7, G7, Dm7, G7, C, Dm7, G7
- Staff 2: Dm7, G7, C, Dm7, G7, Dm7, G7
- Staff 3: C, Dm7, G7, Dm7, G7, C, F6, F#dim
- Staff 4: C7, F, C7
- Staff 5: C+, F, C7
- Staff 6: F, Fdim, F, Gm7, C7, F, *gliss.*, D.S. al Coda I
- Staff 7: Coda I, C, G7, Ab, Adim
- Staff 8: Bbm7, Eb7, 1. Ab, 2. Eb7
- Staff 9: 1. Ab, 2. Ab, G7, D.S. al Coda II, Dm7, G7, Coda II, C, G7(b5), C

# The Seventh Dawn

Lyric by  
PAUL FRANCIS WEBSTER

From the motion picture "The Seventh Dawn"

Music by  
RIZ ORTOLANI

The musical score is written on a single staff in treble clef. It consists of nine lines of music, each with a line of lyrics underneath. Above the notes, guitar chords are indicated. The lyrics are: "I'll re - mem - ber when I feel lone - ly, The way you kissed me in the rain. And, dar - ling, I'll re - mem - ber your gold - en laugh - ter, When - ev - er spring breaks through a - gain; I'll be near you when nights are mist - y, Or when the dawn star comes shin - ing through; And I'll find you, I'll be just a dream be - hind you, For my love will lead me to The Sev - enth Dawn and you! I'll re - you!"

Chords: Cmaj.7, Am7, Dm7, G11, Cmaj.7, Am7, Dm7, G11, C, Ebdim, Dm7, G7-9, Dm, Em7, A7, Dm, Em7, A7, Dm, G11, G#+5, Em7, Eb7, Dm7, G7, Cmaj.7, Am7, Dm7, G11, Cmaj.7, Am7, Dm7, G11, Gm7, C7, F, A7, Dm, F, F#dim, C, D7, G11, G# G7-9, C, Am, Dm7, G7, C, F#, Cs.

# THE GIFT OF LOVE

THE GIFT OF LOVE is more than just re - ceiv - ing,  
 Some-thing warm and won - der-ful, won - der-ful and wise. THE  
 GIFT OF LOVE is al-most past be - liev - ing,  
 We have found it in each oth - er's eyes.  
 Comes the time when au - tumn winds are blow - ing  
 And the leaves be-gin to fall;  
 We won't mind, no, not at all, While our  
 hearts can still re - call That  
 through the years in all the big and small ways,  
 We have shared for al - ways the great-est gift of

1. G D7 G Bm Em A9 Am7 D7  
 Em Em7 Em6 Em7 A7 A9 A7 Am7 D7 /  
 G Bm Em F#7  
 D D#dim Em7 A7 Am7 D7  
 Am F Am6 F Am  
 G G6 D7 D9 G  
 B7 B7-9 Em  
 A7 Em7 A9 D7 D9 D7  
 G Bm Em A9 Am7 D7  
 E7 E7-9 E+7 E7 Am A9 A7 C#6 D7 Am7  
 1. G 2. G G7 C G

all TWO all



## Red Head

Moderato, with a lilt

The musical score for 'Red Head' is written in G major (one sharp) and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes a key signature change to one sharp (F#) for the first staff, and then back to G major for the rest. The tempo is 'Moderato, with a lilt'. The lyrics are: 'They call her RED HEAD, Ev' - ry bod - y loves RED - HEAD. RED - HEAD She's my best gal, my pal. When she's walk-in' down the street, With her two lit - tle dain - ty feet, Hes - i - tat - ing, syn - co - pat - ing, That's the gal I'll soon be mat - ing. And when you look in - to her two eyes of blue, You know that some - day she'll al - ways be true. I love my RED HEAD, Ev - 'ry bod - y loves RED HEAD, I'll tell the world that she's my best gal. They call her gal.'

They call her RED HEAD, Ev' - ry bod - y loves RED - HEAD.

RED - HEAD She's my best gal, my

pal. When she's walk-in' down the street, With her two lit - tle

dain - ty feet, Hes - i - tat - ing, syn - co - pat - ing,

That's the gal I'll soon be mat - ing. And when you look in - to her

two eyes of blue, You know that some - day she'll

al - ways be true. I love my RED HEAD, Ev - 'ry bod - y loves

RED HEAD, I'll tell the world that she's my best

gal. They call her gal.

# IF YOU GO

## SI TU PARTAIS

**Refrain (with deep feeling)**

**\*Cm** **Bb** **Ab**

IF YOU GO, \_\_\_\_\_ if you love me no more, \_\_\_\_\_ If I know \_\_\_\_\_  
*Si un jour \_\_\_\_\_ tu bris-ais notre a mour, \_\_\_\_\_ Si un jour \_\_\_\_\_*

**D7** **Fm6**

— that you want me no more, \_\_\_\_\_ Then the sun would lose its light, And  
*— tu par-lais pour ton — jours, \_\_\_\_\_ Tout som-bre-raît dans la nuit, Les*

**Cm** **A7** **D7** **Ab7** **G7** **Ab7** **G7**

day turn in-to night, — Night without stars, \_\_\_\_\_ Deep night without stars. \_\_\_\_\_  
*ois-eux dans leurs nids ne chan-ter-aient plus, \_\_\_\_\_ leurs chants é-per - dus. \_\_\_\_\_*

**Cm** **Bb** **Ab**

IF YOU GO, \_\_\_\_\_ if you leave me a lone, \_\_\_\_\_ If I know \_\_\_\_\_  
*Si un jours \_\_\_\_\_ tu bris-ais notre a — mour, \_\_\_\_\_ Si un jour —*

**D7** **Fm6**

— you're no long-er my own, \_\_\_\_\_ Win-ter would re - place the Spring, The  
*— tu par-tais sans re - tour, \_\_\_\_\_ Les fleurs perdraient leur par-fum, et*

**Cm** **A7** **D7** **Ab7** **G7** **Ab** **Ab7**

birds no more would sing, This can-not be, \_\_\_\_\_ Stay here with me, \_\_\_\_\_ My heart would  
*ce se - rait la fin de ton-te joie \_\_\_\_\_ Reste au - ec moi \_\_\_\_\_ Crois-moi, c'est*

**Bb** **Ab7** **G** **G7** **G7** **1.Cm** **Ab7** **G7** **2.Cm**

die, — I — know, If you should go. go. \_\_\_\_\_  
*rai — J'en mour - rais si tu par - tais tais. \_\_\_\_\_*

"Hillbilly Poppin'"

# BOOMPS-A-DAISY

Tempo di Valeta

Written and Composed by  
ANNETTE MILLS

Chorus

Hands \_\_\_ knees\_ and BOOMPS - A - DAI - SY! I like a bus-tle that

bends. \_\_\_ Hands \_\_\_ knees\_ and BOOMPS - A - DAI - SY!

What is a BOOMP be - tween friends? \_\_\_ Hands \_\_\_

knees \_\_\_ Oh! don't be la - zy Let's make the par - ty a

Wow \_\_\_ Now then hands \_\_\_ knees\_ and BOOMPS - A - DAI - SY

Turn to your part - ner and bow, Bow - wow. -wow.

# SOMEWHERE IN YOUR HEART

Refrain  $\text{B}^\flat$

SOME-WHERE IN YOUR HEART,— try to find a place for me.\_\_\_\_\_

$\text{Gm}$   $\text{D7}$   $\text{Am7}$   $\text{D7b5}$   $\text{D7}$

SOME-WHERE IN YOUR HEART,— I won't care where it might be.\_\_\_\_\_

$\text{Gm}$   $\text{G7}$   $\text{Dm7}$   $\text{G7}$

One lit-tle cor-ner may not mean so much to you, but one lit-tle

$\text{Cm7}$   $\text{F7}$   $\text{B}^\flat$   $\text{Cm7}$   $\text{B}^\flat$   $\text{Cm7}$   $\text{B}^\flat$   $\text{Bbm}$

cor-ner— would be e-nough to see me through. Some-where in your dreams,—

$\text{C7}^\circ$   $\text{Cm7}$   $\text{F9}$   $\text{B}^\flat$

— let my lips come close to you.\_\_\_\_\_ Tho' they're on-ly dreams,—

$\text{Bb}$   $\text{D7}$   $\text{Am7}$   $\text{D7b5}$   $\text{D7}$   $\text{Gm}$

some-day they may all come true.\_\_\_\_\_ Is it so

$\text{Gm}$   $\text{G7}$   $\text{Dm7}$   $\text{G7}$   $\text{Cm7}$

much to ask for such a ti-ny part? Won't you find a place for me,\_\_\_\_\_

$\text{F7}$   $\text{Bbm}$   $\text{B}^\flat$   $\text{C9}$   $\text{Cm7}$

SOME-WHERE IN YOUR HEART.\_\_\_\_\_ HEART.\_\_\_\_\_

$\text{Cm7}$   $\text{F7}$   $\text{F7b9}$  1.  $\text{B}^\flat$   $\text{Gm7}$   $\text{Cm7}$   $\text{F7}$  2.  $\text{B}^\flat$   $\text{Ab9}$   $\text{Bbmaj.7}$



U  
C  
B  
J



## Rosanne

**Refrain** <sup>\*G</sup> <sup>Dm7</sup> <sup>G7</sup> <sup>C</sup> <sup>Cm7</sup>

I re-mem-ber you, ROS - ANNE When we met, my life be - gan.

<sup>G</sup> <sup>Gdim</sup> <sup>Am</sup> <sup>D7</sup> <sup>G</sup> <sup>E7</sup> <sup>Am</sup> <sup>D7</sup>

You are the si - lent song — That fills my soul — with se-cret long - ing.

<sup>G</sup> <sup>Dm7</sup> <sup>G7</sup> <sup>C</sup>

I re-mem - ber you, ROS - ANNE. When we kissed, the song be -

<sup>Cm7</sup> <sup>G</sup> <sup>Gdim</sup> <sup>Am</sup> <sup>Am7</sup> <sup>D7-9</sup>

gan. Burst-ing up - on the world — in match-less mel - o -

<sup>G6</sup> <sup>Gm7</sup> <sup>C7-9</sup> <sup>Fmaj.7</sup> <sup>F#6</sup>

dy. But since our song was end - ed, — My world has

<sup>Gm7</sup> <sup>C7-9</sup> <sup>Fmaj.7</sup> <sup>F#6</sup> <sup>Cm7</sup> <sup>F#7-9</sup> <sup>Bbmaj.7</sup> <sup>Bb6</sup>

nev - er been the same; I see your face be - fore me,

<sup>Bbm7</sup> <sup>Bb9</sup> <sup>D9</sup> <sup>D7-9</sup> <sup>G</sup> <sup>Dm7</sup> <sup>G7</sup>

I hear the ech - o of your name. I'll nev - er know an-oth - er love,

<sup>C</sup> <sup>Cm7</sup> <sup>G</sup> <sup>Gdim</sup>

Nev - er look — to skies a - bove; No one can take your

<sup>Am</sup> <sup>Am7</sup> <sup>D7-9</sup> <sup>1.G6</sup> <sup>2.G6</sup>

place — Here in my heart ROS - ANNE. ANNE.



# GOLD AND SILVER WALTZ

Tempo di Valse

The musical score for "Gold and Silver Waltz" is written in 3/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The tempo is marked "Tempo di Valse". The score includes various chords and melodic lines, with some measures containing multiple notes and others containing single notes or rests. The chords are labeled as follows:

- Staff 1: F (first measure)
- Staff 2: C7 (second measure)
- Staff 3: F (second measure), C7 (fourth measure)
- Staff 4: F (first measure), C7 (second measure), F (third measure), C7 (fourth measure)
- Staff 5: F (third measure), C7 (fourth measure)
- Staff 6: F (second measure), C7 (third measure), F (fourth measure)
- Staff 7: D7 (second measure), Gm (fourth measure)
- Staff 8: F (second measure), C7 (third measure), F (fourth measure)

## SHINY STOCKINGS

Chords for the first ten staves:

- Staff 1: Gm7, C7, Gm7
- Staff 2: C9, F, Eb9
- Staff 3: F, Abdim, Abm7, Gm7
- Staff 4: C7, Eb7, Am7, D7
- Staff 5: Bm7, E7, A
- Staff 6: Cm6, D7, Gm7, C7
- Staff 7: Gm7, C9, F
- Staff 8: Eb9, F, Abdim, Abm7
- Staff 9: Gm7, C7, Eb7, Am7
- Staff 10: D7, Gm7, C9, C7b9

First and Second Ending:

1.	2.
F	F
Gm7	Eb9
C7 C9+	F Gbmaj.7 F

# THE WABASH CANNON BALL

*Moderately Bright*

From the Rock-y bound At-lan-tic to the wild Pa-cif-ic shore From the Sun-ny—  
Great cit-ies of im-por-tance are reached a-long its way Chi-ca-go and Saint

South bound to the Isle of Lab-ra-dor, There's a name of mag-ic splen-dor That is  
Lou-is, and Rock Is-land as they say, And Spring-field and De-ca-tur And Pe-

known quite well by all. 'Tis the West-ern com-bi-na-tion called the Wa-bash Can-non Ball.  
o-ria 'bove them all. Its the West-ern ter-mi-na-tion of the Wa-bash Can-non Ball.

*Chorus, Moderately Bright*

Then lis-ten to the jin-gle, the tum-ble and the roar Of the

might-y rush-ing en-gine as she streams a-long the shore. The

might-y rush-ing en-gine, hear the bell and whis-tle call, As you

roll a-long in safe-ty on the Wa-bash Can-non Ball. Then Ball.—

## FEELIN'

## Chorus

1. Feel-in' good, Feel-in' fine, Feel-in' groov-y all the time, Ain't it  
 2. (Feel-in') loose, Feel-in' cool, Ev-en Feel-in' like a fool, Up or

great down, just to be Feel-in'. Feel-in' lost, Feel-in' low, Feel-in'  
 just to be Feel-in'. Feel-in' rain, Feel-in' sun, Feel-in'

helps to let you know, You're a - live, be glad you're Feel-in'.  
 love for ev-'ry - one, Feels so good, thank God you're Feel-in'.

Once you pack it a - way, broth-er, — You can't buy one more day,  
 In your hands is your fate, broth-er, — But be - fore it's too late,

broth-er, There's no time, so let your feel - ings roll a - cross your  
 broth-er, Just love, live, take your share, but make sure that you

mind. — Feel-in' loved, Feel-in' warm, Feel it all be - fore you're gone, Take a  
 give. — Feel-in' good, Feel-in' fine, Feel-in' groov-y all the time, Ain't it

1. G C D7 2. G  
 breath, Touch a leaf, Start Feel-in'. 2. Feel-in'  
 great, just to be Feel-in'.

(From Ross Hunter's "THOROUGHLY MODERN MILLIE" - A Universal Picture)

# THE JEWISH WEDDING SONG

## "Trinkt Le Chaim"

Words and Music by  
SYLVIA NEUFELD

Am Dm Dm Am

Trinkt le cha - im! Six a chas-se ne Trinkt le cha-im mit a glee-zle vine.  
Drink le cha- im on this wed-ding night. Drink le cha-im feast-ing has be-gun.

Am Dm E7 Am

Lo meer zin-gen Six a sim-cha, Lo meer tan-tzen fray-lich sol men zeh-nen ay ay ay  
Peo-ple ming-ling, What a hap-py sight Hearts are sing-ing Bride and groom are one, mu-si-cians

C G7

Shpeelt kiez mor-im far di mach - a - tou - im. di zee-se kah - le.  
Play for ev'-ry one each young and old one See grand-pa's hap-py face

C E7 Am Dm

der shay-ner chus - sen Shpeelt shtar - ker az men sol nisht hern vee  
and grand-ma's qui-et grace Play loud-ly so that no one hears

Dm B7 E7 F E7 Am

bay - de ma - mes gees-sen zeh-re trer-ren. Trinkt le cha - im!  
Both proud ma-mas shed - ding joy-ful tears Drink le cha - im

Dm Dm A7 Dm

Zugt - a maz-zel-tof; macht a re - del vos draht sich on a suff - un Az mis glick-lich  
dance and sing of love, make a cir - cle that turns and nev-er ends, for when there's laugh-ter

Am E7 Am Dm II. E7 Am E7 Am

ver darf ho-ben gelt Zingt le cha - im Tau der gan-tzer velt!  
no one's poor when he has friends. Drink le cha - im wish them maz-el-tov! wish them maz-el-tov!

## Sunny Days, Starry Nights

F Bb F Bb F  
 SUN - NY DAYS, STAR - RY NIGHTS Look a' that  
 Ke la la po ho ku la ni na

C7 F tacet  
 sky those won - der - ful lights. Star - ry nights,  
 ni ma lu na au. Ke la la

F7 Bb Bbm F C7  
 Sun - ny days They make me love, love, love you in a mil - lion  
 po ho ku ke la ni na ni mi no a ka nei ma

F Bb F tacet C7  
 ways. What wea - ther for liv - in'. What wea - ther for  
 au. A lo ha ku i po ku i po a

F Dm G7 Dm7 G7  
 lov - in' What wea - ther for giv - in' your heart a - way to  
 lo ha Ke o la hau o li he e i a me

Gm7 C7 tacet F Bb F  
 me. SUN - NY DAYS, STAR - RY NIGHTS  
 au. Ke la la Po ho Ku

F C7 F Bb F  
 Look a' that sky those won - der - ful lights. Star - ry  
 la ni na ni ma lu na au. Ke la

F7 Bb Bbm F  
 nights, Sun - ny days. They make me love, love,  
 la po ho ku. Ke la ni na ni

C7  
 love you in a mil - lion ways. SUN - NY ways.  
 mi no a ka nei ma au. Ke la au.

# Wolverton Mountain

Moderately

1. They say don't  
2. All of my  
3. I'm go - ing

go \_\_\_\_\_ on Wol - ver - ton Mount - ain \_\_\_\_\_ If you're  
dreams \_\_\_\_\_ are on Wol - ver - ton Mount - ain \_\_\_\_\_ I want his  
up \_\_\_\_\_ on Wol - ver - ton Mount - ain \_\_\_\_\_ It's too

look - ing \_\_\_\_\_ for a wife \_\_\_\_\_ 'Cause Clif - ton  
daugh - ter \_\_\_\_\_ for my wife \_\_\_\_\_ I'll take my  
lone - some \_\_\_\_\_ down here be - low \_\_\_\_\_ It's just not

Clow - ers \_\_\_\_\_ has a pret - ty young daugh - ter \_\_\_\_\_ He's might - y  
chanc - es \_\_\_\_\_ and climb that mount - ain \_\_\_\_\_ Though Clif - ton  
right \_\_\_\_\_ to hide his daugh - ter \_\_\_\_\_ From the

han - dy \_\_\_\_\_ with a gun \_\_\_\_\_ and a knife: \_\_\_\_\_  
Clow - ers \_\_\_\_\_ he may take my \_\_\_\_\_ life: \_\_\_\_\_  
one \_\_\_\_\_ who loves her \_\_\_\_\_ so: \_\_\_\_\_

**Chorus**

Her ten - der lips \_\_\_\_\_ are sweet - er than hon - ey \_\_\_\_\_

— And Wol - ver - ton Mount - ain \_\_\_\_\_ pro - tects her there \_\_\_\_\_

— The bears \_\_\_\_\_ and birds \_\_\_\_\_ tell Clif - ton Clow - ers \_\_\_\_\_

— If a strang - er \_\_\_\_\_ should wan - der there \_\_\_\_\_

2. All of my  
3. I'm go - ing

# Don't Let The Rain Fall Down On Me

1. A rain - drop falls from the sky.  
2. A tear - drop falls to the earth.

A heart beats soft - ly a -  
In all this rain what

bout to die. Waa - d'ring a - lone at night.  
is it worth? Time heals sad - ness.

Wait - ing for the storm to pass a - way. Oh, ba-by: -  
But this rain could turn my sor - row to mad - ness. Oh, ba-by: -

**Chorus**  
Don't Let The Rain - Fall Down On Me Have you no time to lie - sen. Don't let it

1. wash a - way my mem-o - ry. 2. To new strain Fine  
Dma7 Dsus4 D D Gma7

Oo Oo

Oo Oo

Ah Ah

Oh, ba-by: -

*D.S. al Fine*



# NOW I KNOW

Words by  
STANLEY JAY GELBER (ASCAP)  
SCOTT ENGLISH (BMI)

Music by  
JAMES LAST

B $\flat$  Gm Cm F7  
 NOW I KNOW why I've been lone - ly, NOW I  
 KNOW I need-ed you on - ly, I was lost in the stars up a -  
 bove, Till you gave me a world filled with love.  
 B $\flat$  Gm Cm  
 NOW I KNOW life is worth liv - ing  
 F7 B $\flat$  B $\flat$  7 E $\flat$   
 Lov - ing you has made it so. All this, and  
 more I nev - er knew be - fore, - But thanks to you, dar-ling, NOW I  
 B $\flat$  B $\flat$  E $\flat$  B $\flat$   
 KNOW. All this, and more I nev - er knew be -  
 fore, But thanks to you, dar-ling, NOW I KNOW.

## WINTER WORLD OF LOVE

Words and Music by  
LES REED and  
BARRY MASON

Moderato

1. My love, the days are cold-er, the nights are long-er

So let me take your hand and lead you through a snow-white land Oh, oh, oh,  
We'll have the time to say such ten-der things be-fore each day Oh, oh, oh,

oh my love the year is old-er and then when love is strong-er So let me hold you tight and  
Per-haps you'll give your heart and

while a-way this win-ter night oh, oh, I see the fire-light in your eyes  
prom-ise me we'll nev-er part oh, no. And at the end of ev-'ry year

Come kiss me now be-fore it dies. We'll find a win-ter world of love 'Cause  
I'll be so glad to have you near.

love is warm-er in De-cem-ber, My dar-ling stay here in my arms 'till

sum-mer comes a-long. And in our win-ter world of love you'll

see we al-ways will re-mem-ber that as the snow lay on the ground we

1. found our win-ter world of love. 2. Be- found our win-ter world of

love.

Lyric by  
BARBS FURMAN  
*Slowly*

# Lullaby Of The Rain

3/3

Music by  
LOU RICCA

I love the pit-ter pat-ter... I hear up on my win-dow pane

My troub-les cease to mat-ter...

When I hear the LUL-LA-BY OF THE RAIN I've talked with ev-ry...

flow-er... that blooms a-long the coun-try lane...

They're hap-py in a show-er... 'Cause they love the LUL-LA-BY OF THE

RAIN. Al-though the rain may be tee-ming

I'm co-zy and warm And I catch up on my dream-ing

all dur-ing the storm Some like their weath-er...

sun-ny... Come cloud-y days and they com-plain... I know they think I'm

fun-ny But I love the LUL-LA-BY OF THE RAIN. RAIN

**My Little Star**  
(Estrellita)  
**MEXICAN SERENADE**

English text by  
CAROL RAVEN

## High Voice



**MANUEL M. PONCE**  
*Arranged by N. CLIFFORD PAGE*

**Moderato**

moderate

Though a mil - lion twin - kling stars are shin - ing, I  
Es - tre - lli - ta del le - ja - no cie - lo Que

watch for one a - lone, Oh, lit - tle star of love, Shine up -  
mi - ras mi do - lor que sa - bes mi su - frir Ba - ja y

on my heart's un - rest with tran - quil light, Rise, star of beau - ty  
di - me si me quie - res un po - co Por - que - yo no

quench my ar - dent thirst for love to - night. Though a  
que - do sin e - lla vi - vir. Es - tre -

mil - lion twin - kling stars were fall - ing, Their  
lly - ta del le - ja - no cie - lo Que

fires I'd nev - er miss If one fair star I loved, Shin - ing  
mi - ras mi do - lor que sa - bes mi su - frir Ba - ja y

on like my de - sire, with death - less flame, Ev - er - more should flood my  
di - me si me quie - res un po - co Por - que - yo no

*F* *a tempo* *dim. e rit.* *F#°* *C7* *F* *a tempo*

dark - ness with ten - der, glad - some ray. Oh,  
 pue - do sin e - lla vi - vir. Tu

*C7* *F*

my lit - tle star So high, so far, If  
 e - res es - tre - - lla mi fa - ro de - a - mor Tu

*C7* *F* *mf*

I - on - ly knew How to climb to you, For your  
 sa - bes que pron - to he de mo - rir, Ba - ja y

*F* *A7* *Bb°* *molto rit. e appassionato*

light my lit tle star, I'm yearn - ing, Shine up - on me from your  
 di - me si me que - res un po - co, Por - que - yo no

*F* *a tempo* *dim.* *rit.* *F#°* *C7* *F*

heights a - far, My lit - tle star of love.  
 pue - do sin e - lla vi - vir.

## GOODBYE, MY CONEY ISLAND BABY

Words and Music by  
LES APPLIGATE

*Bb* *Gm7* *C7* *F7* *BbFdimF7* *Bb*

Good - bye, My Con - ey Is - land Ba - by, — Fare - well my own true love. I'm gon - na go a - way and

*C7* *C7* *Cdim* *C7* *F7* *Bb* *Gm7* *C7*

leave you, — Nev - er to see you an - y - more. I'm goin' to sail up - on that fer - ry boat,

*F7* *Eb°* *F7* *A7b9* *D7* *G7* *Fm6* *G7* *C7* *B7* *C7* *Fdim* *Eb* *F7* *Bbdim*

Nev - er to re - turn a - gain. So good - bye, fare - well, So long for ev - er, Good - bye, my Con - ey Isle,

*Bb* *F7* *Bbdim* *Bb* *F7* *Bb* *Eb°* *Bb* *Eb°*

Good - bye, my Con - ey Isle, Good - bye, my Con - ey Is - land Babe. —

# You Better Go Now

Music by  
ROBERT GRAHAM

**Refrain (slowly)**

You bet-ter go now, - Be-cause I like you much too much, You have a way with you. \_\_\_\_\_

You ought to know now, - Just why I like you ver-y much. The night was

gay with you, \_\_\_\_\_ There's the moon a - bove

And it gives my heart a lot of swing. In your eyes there's

love. And the way I feel it must be spring. I w

so now, - You have the lips I love to touch; You bet-ter go now, \_\_\_\_\_

You bet-ter go, be-cause I like you much too

1. **much.** You bet-ter much.

2. **much.**

ad - mi ra - tion so - ci - e - ty!

Now... I do

not ex - ag - ger - ate, — I think she's noth - in' short of great.

— She says, "That kind of flat - ter - y — will get you

an - y place with me." The way we car - ry on, it

tends to just em - bar - rass all our friends, And that is how we'll

still be years from now! (We tacet) My ba - by and me, Oh we be -

long to a mu - tu - al ad - mi -

ra - tion so - ci - e - ty. My ba - by and me!

Respectfully dedicated to the memory of Charles Lounsbury, whose legacy suggested this song

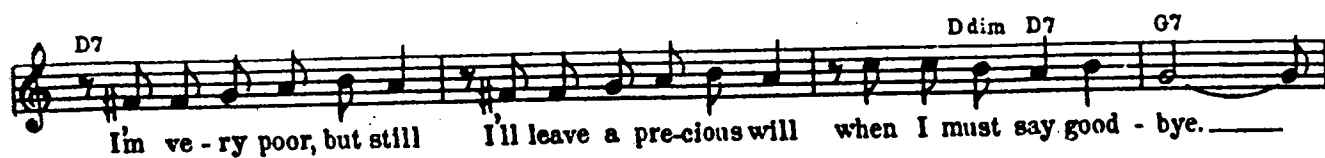
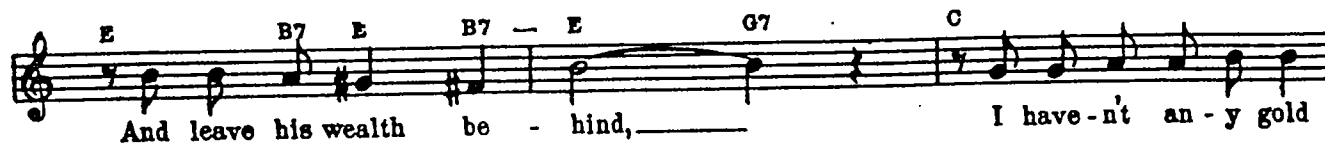
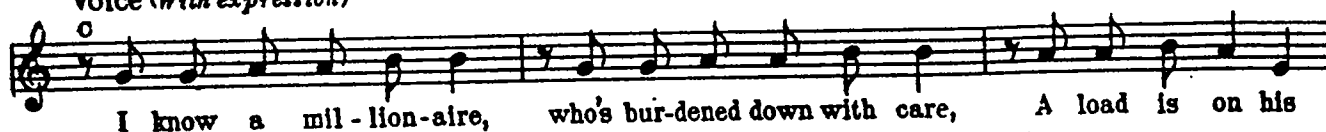
# When I Leave The World Behind

By IRVING BERLIN

Moderato

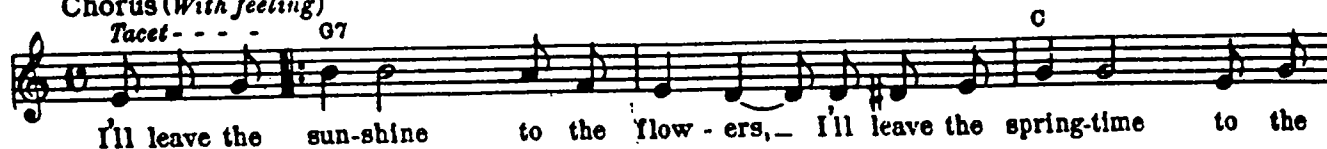


Voice (With expression)



Chorus (With feeling)

Tacet - - - - G7





*Tacet* - - - C C dim Dm7 G7  
trees; And to the old folks I'll leave the mem'-ries of a

G9 C *Tacet* - - - C9  
ba - hy up - on their knees I'll leave the night - time to the

F *Tacet* - - - D7 G7  
dream - ers, I'll leave the song-birds to the blind; I'll leave the

C C+ Dm Fm C Em G7 C C9 A7  
moon a - bove to those in love, WHEN I LEAVE THE WORLD BE - HIND, WHEN

Dm G7 1. C Cdim G7 *Tacet* - - - 2. C  
I LEAVE THE WORLD BE - HIND. I'll leave the HIND.

## I'LL ALWAYS LOVE YOU

C Am Em F  
Day af-ter day I'll al-ways love you, Live just to say, I'll al-ways

A7 F Fm C B7  
love you, Dear one, your near-ness is my treas-ure. Dear one,

Em B7 G7 C Am Em  
your kiss is rich as wine. And it's mine, yea it's mine the won-der of you,

F E7 G7 C C+  
Yours, love is yours be-cause I love you. To you I give my heart so mad-ly, mad-ly

F Fm C Dm G7 C  
beat-ing with ev-'ry beat re - peat-ing I'll al-ways love you so!

## 2001 SPACE ODYSSEY THEME

(From The Tone Poem "ALSO SPRACH ZARATHUSTRA")

Arranged by  
HARRY DEXTERBy  
RICHARD STRAUSS  
Op.30

Maestoso ♩ = 60

The musical score is written for piano in 2/4 time, marked Maestoso (♩ = 60). It consists of five systems of music. The first system begins with a C major chord and a mezzo-forte (mf) dynamic. The second system features a C minor (Cm) chord and a fortissimo (ff) dynamic. The third system returns to C major with mf dynamics. The fourth system has a C major chord and a fortissimo (ff) dynamic. The fifth system also features a C major chord and a fortissimo (ff) dynamic. The score includes various musical notations such as treble and bass staves, chords, and dynamics.

Piano accompaniment for the first system. The upper staff (treble clef) features chords Fm6, C, F, and C. The lower staff (bass clef) features chords Am and G. Dynamic markings include *ff* and *ffz*. Articulation marks like 'V' and '>' are present.

**Laugh! Clown! Laugh!** LEWIS & YOUNG, TED FIORITO

E - ven 'tho you're on-ly make be-liev - ing, Laugh! Clown! Laugh! E - ven tho' some-thing in - side is griev - ing.  
 Laugh! Clown! Laugh! Don't let your heart grow too mel - low, — Just be a real Pun - chi - nel - lo, fel - low.  
 You're sup - posed to bright-en up a place and Laugh! Clown! Laugh! Paint a lot of smiles a - round your face and Laugh Clown,  
 don't frown. (Don't let the world know your sor - row,) Be a Pa - gli - ac - cio, Laugh! Clown! Laugh! —  
 (Jest in your "Ves - ti la - giub - ba",)

From The Paramount Pictures Production "NORWOOD"  
I'LL PAINT YOU A SONG

By  
MAC DAVIS

Medium Folk Style (With much feeling)

**Piano Introduction:**

**Vocal Melody:**

I'm just a coun-try boy, there's lit-tle I can of-fer you. Just rhymes and  
( I look in) -side your eyes, and find a lit-tle girl, Whose dreams have

mel - o - dies are all I have to give. But I've made friends with life  
turned to sand, some-where a - long way. But if you'll close your eyes

and I can com-fort you. If you'll just come with me, I'll show you  
and step in - side my world, I'll take you by the hand, We'll find a

how to live. I'll sing you a morn-ing with laugh - ing blue - birds.  
brand new day. I'll sing you a mea - dow with marsh-mal - low skies.

I'll sing you a fai - ry tale. full of rib-bons and crepe pa - per words.  
I'll sing you a pup - py dog. with a pink tongue and big lov - ing eyes.

I'll sing you a rain-bow you can keep for your own. I'll sing you a  
I'll sing you a sun - set that glows all night long. I'll sing you a

**Chorus:**

morn - ing, I'll paint you a song! I look in  
mea - dow, I'll paint you a song!

**Bridge:**

Won't you come a - long?

# Half Your Heart

By HAL BLAIR  
and LOU DUHIG

323

VOICE

Bb Bb7 Eb G7 C7

HALF YOUR HEART is all you give to me.

F7 Cm7 F7 Bb

I taste the sor - row in your kiss.

Bb Bb7 Eb G7 C7

Some - one else still claims a part of you,

F7 Ddim F7 Bb Bb7 Eb

Will it al - ways be like this. I thought the

Bb F7 Cm7 F7 3

past would soon dis - ap - pear, and you'd be - long to

Bb Bb7 Eb Bb D7

me. But your heart's hold - ing on to an old sou - ven -

Gm C7 Gm7 C7 F7 Cm7 F7

ir, and I can't fight a mem - o - ry.

Bb Bb7 Eb G7 C7

HALF YOUR HEART will go on hurt - ing me,

F7 Cm7 F7 Bb

We'd be much bet - ter off a - part.

Bb Bb7 Eb G7 C7 F7 Ddim

Leave me, dar - ling, un - til you de - cide Who gets

E7 1. Bb Cm F7+ 2. Bb Gb Bb

more than HALF YOUR HEART. HEART.

324

## HAWAII

(MAIN TITLE)

(From the United Artists Motion Picture, "HAWAII")

Lyric by  
MACK DAVIDMusic by  
ELMER BERNSTEIN

Gm7 C11 F6  
 I am Ha - wai - i, I am for - ev - er, I will  
 Dm G A Gm7  
 al - ways be kind to you. May gen - tle rain wash your  
 Eb Bbmaj7 Eb Dm Em7 E  
 cares far out to sea, Come, you dream - ers, and dream with  
 A C7 C11 Gm7 C11 F6  
 me. I am Ha - wai - i, I am the flow - ers,  
 Dm Bb F6 Bbmaj7 Am C7 C11 C7  
 Whis - pering wa - ters, en - chant - ed hours Come, you  
 Bb Am Dm7 Gm7  
 lov - ers, come to for - ev - er I am Ha - wai - i,  
 C11 1. F6 2. F6  
 I'll bring you love, I am Ha - love,

Words and Music by  
COLE PORTER

# You're Sensational

Refrain (flowing Fox-trot tempo)

He: I've no proof — when peo - ple say you're  
 She: I've no proof — when peo - ple say you're

more or less a - loof — But you're sen -  
 more or less a - loof — But you're sen -

sa - tion - al. I don't care —  
 sa - tion - al. I don't care —

if you are called "The Fair Miss Frig - id - air"  
 if you are known as Mis - ter Frig - id - air

'Cause you're sen - sa - tion - al  
 'Cause you're sen - sa - tion - al

Mak - ing love — is quite an art —  
 Mak - ing love — is quite an art —

What you re - quire is the prop - er squire to  
 What you should meet is a maid - en sweet to

fire your heart, — And if you say — that  
 heat your heart, — And if you say — that

one fine day you'll let me come to call — We'll have a ball  
 one fine day you'd like to come to call — We'll have a ball

'Cause you're sen - sa - tion - al, sen -  
 'Cause you're sen - sa - tion - al, sen -

sa - tion - al That's all, that's all, that's  
 sa - tion - al That's all that's all, that's

all. || 2. B. all.

## YOUR SONG

Words and Music by  
ELTON JOHN and  
BERNIE TAUPIN

**Chorus:**

1. It's a lit-tle bit fun-ny, this feel-ing in-side,  
 2. If I was a sculp-tor, but then a-gain no, or a  
 4. I sat on the roof and kicked off the moss, Well a  
 5. So ex-cuse me for-get-ting, but these things I do,

**Verse:**

I'm not one of those who can eas-i-ly hide,  
 man who makes po-tions in a trav-el-lin' show, I  
 few of the vers-es, well they've got me quite cross,  
 You see I've for-got-ten if they're green or they're blue.

**Bridge:**

I don't have much mon-ey, but, boy, if I did,  
 know it's not much, but it's the best I can do,  
 But the sun's been quite kind while I wrote this song,  
 An-y-way the thing is what I real-ly mean,

**Chorus:**

I'd buy a big house where we both could live.  
 My gift is my song and keep it turned on.  
 It's for peo-ple like you, that  
 Yours are the sweet-est eyes

**Chorus:**

this one's for you I've ev-er seen... 3. 6. And you can tell ev-ry-bod-y.  
 Last time to Coda

**Chorus:**

This is your song. It may be quite sim-ple but, now that it's done,  
 I hope you don't mind, I hope you don't mind that I put down in words, How  
 D. C. al Coda

**Coda:**

won-der-ful life is while you're in the world...

**Chorus:**

7. 8. I hope you don't mind, I hope you don't mind that I put down in words, How  
 won-der-ful life is while you're in the world...

**Chorus:**

you're in the world...



Recorded By UNION GAP On Columbia Records

## YOUNG GIRL

Words and Music by  
JERRY FULLER

Young Girl, get out of my mind, my love for you is way out of line, Bet-ter  
 run. girl. you're much too young, girl.

1. With all the  
 2. Be-neath your  
 3. So hur-ry

charms of a wom-an,  
 per-fume and make-up,  
 home to your ma-ma,

You've kept the se-cret of your  
 You're just a ba-by in dis-  
 I'm sure she won-ders where you

youth  
 guise.  
 are.

You led me to be-lieve you're old e-nough to  
 And though you know that it is wrong to be a-  
 Get out of here be-fore have the time to

give me love and now it hurts to know the truth. Oh,  
 lone with me. that come on look is in your eyes. Oh,  
 change my mind 'cause I'm a fraid we'll go too far.

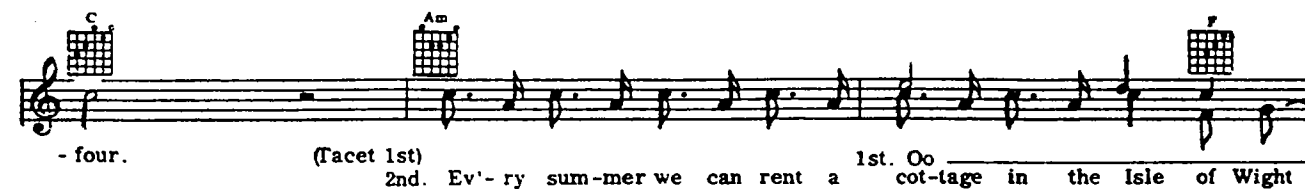
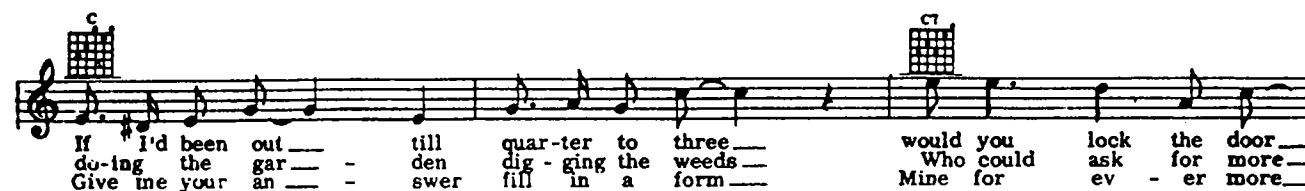
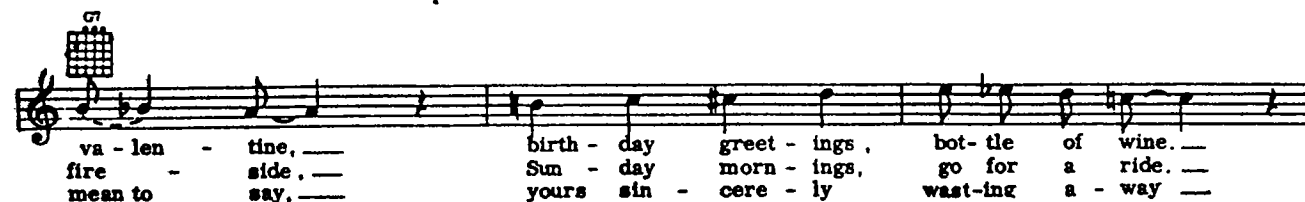
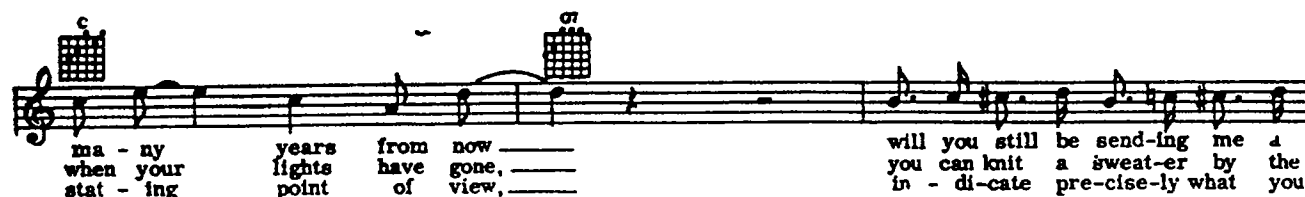
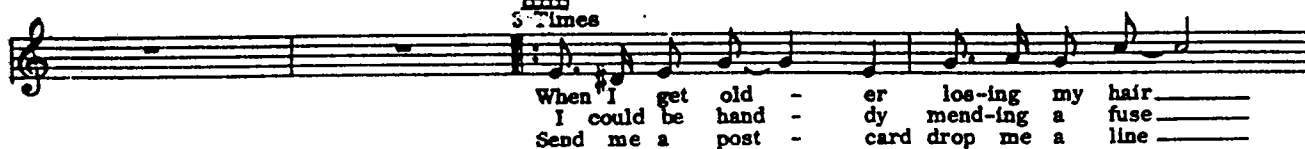
Oh. Young Girl, get out of my mind, my love for you is

way out of line, Bet-ter run. girl. you're much too young, girl.

# WHEN I'M SIXTY FOUR

Words & Music by  
JOHN LENNON &  
PAUL MCCARTNEY

Medium tempo



G Am

if it's not too dear. You'll be old - er  
We shall (Ah) scrimp and  
(We shall scrimp and

E7 Am E7 E7 Am E7 Am

too. Ah And if you  
save Grand - child-ren  
save }

Dm Em F G

say on the word your knee I Ve - could ra, stay Chuck with and

C

you  
Dave

C CODA Am G7 C

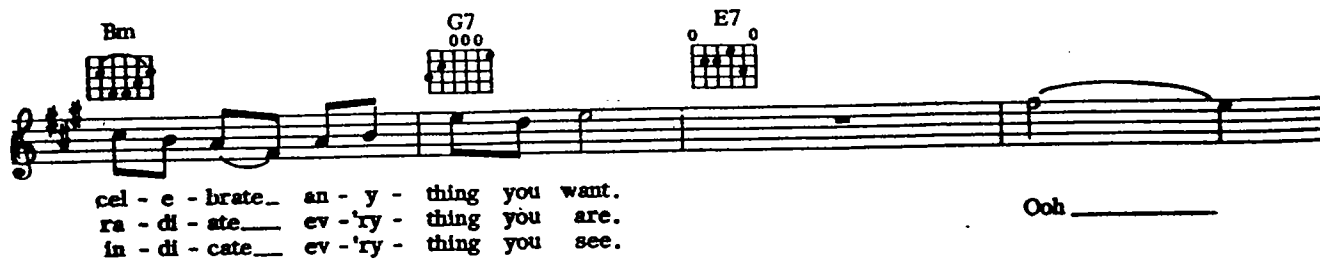
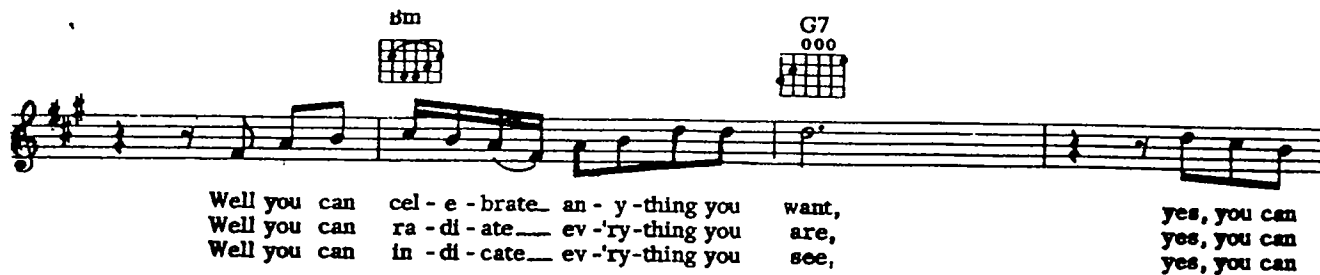
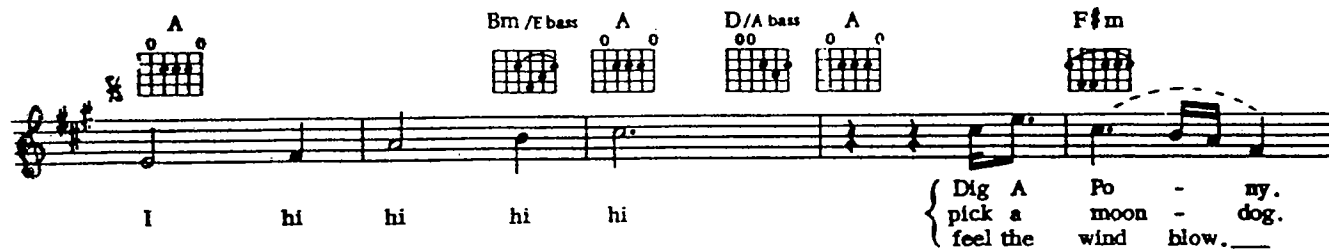
- four. (Ho! )

R. H.

# DIG A PONY

Words and Music by  
JOHN LENNON & PAUL MCCARTNEY

Moderately  
(No chords)



A Bm/E bass A D/A bass A F#m

I hi hi hi hi do a road - hog.  
I ni hi hi hi roll a ston - ey.  
I hi hi hi hi'm cold and lone - ly.

Bm G7

Well you can pen-e - trate\_ an - y place you go, yes, you can  
Well you can im - i - tate\_ ev - 'ry - one you know, yes, you can  
Well you can syn - di - cate\_ an - y boat you row, yes, you can

Bm G7 E7

pen - e - trate\_ an - y place you go.  
im - i - tate\_ ev - 'ry - one you know.  
syn - di - cate\_ an - y boat you row.

I told you so:

G D A G

All I want is you. ev 'ry thing has got to

D A A maj9

be just like you want it to. Be - cause

*D. S.  $\frac{3}{4}$  3 times,  
last time to Coda*

(No chords)

## Singalong Junk

By  
PAUL McCARTNEY

Moderately

The musical score for "Singalong Junk" by Paul McCartney is presented in piano accompaniment format. The piece is in 4/4 time and begins with a key signature of one sharp (F#). The tempo is marked "Moderately". The score consists of seven systems of music, each with a treble and bass staff. Chords are indicated by letters above the staff, and dynamics like *mp* (mezzo-piano) and *p* (piano) are noted. The piece concludes with a Coda section marked with a double bar line and a diamond symbol.

Chord progression and dynamics across systems:

- System 1: *mp* Em, B7, Em, C, F#
- System 2: G, Em, B7, Em, F#
- System 3: C, G, Cm7, F#
- System 4: G, D7, G, Cm7, G, D7, To Coda G
- System 5: Em, B7, Em7, C, F#
- System 6: G, D.S. al Coda, F#
- System 7: CODA Em, B7, Em, Cmaj7

## Hot As Sun

By  
PAUL MCCARTNEY

**Moderately**

Chords: G, D7, G, C, D, C, Em, D.

Instructions: *To Coda*, *1. D*, *12. D*, *D.C. al Coda*, *Coda D*, *(D)*, *Repeat ad lib and fade out*.

## ACROSS THE UNIVERSE

Words and Music by  
JOHN LENNON & PAUL MCCARTNEY

Slowly

*E♭* *Gm*  
Words are fly - ing out — like end - less rain — in - to a pa - per cup, — They

*Fm7* *B♭7*  
slith - er while, — they pass, they slip a - way — a - cross the u - ni - verse. —

*E♭* *Gm*  
Pools of sor - row, waves of joy are drift - ing through my o - pen mind, — pos -

*Fm7* *Abm* *E♭* *B♭7* *Om*  
sess - ing and ca - ress - ing me. — Jai Gu - ru — De - va —

*Ab* *E♭*  
Noth - ing's gon - na change my world — Noth - ing's gon - na change my world —

*B♭7* *Ab* *E♭*  
Noth - ing's gon - na change my world — Noth - ing's gon - na change my world.

*Gm*  
Im - ag - es — of bro - ken light which dance be - fore — me like a mi - lion eyes, —

*Fm7* *B♭7* *E♭*  
— That call me on and on — a - cross — the u - ni - verse, — Thoughts me - an - der like a rest - less

*Gm* *Fm7* *B♭7* *D. S. ♯ then skip from ♯ to ♯*  
wind in - side a let - ter box — they tum - ble blind - ly as they make their way a - cross — the u - ni - verse. —

*E♭* *Gm*  
Sounds of laugh - ter shades of earth — are ring - ing through my o - pen views — in -

*Gm* *Fm7*  
shines a - round — me like a mil - lion suns, it calls me on and on — a - cross —

*B♭7* *D. S. ♯ then skip from ♯ to ♯* *E♭* *Keep repeating till fade*  
— the u - ni - verse. — Jai Gu - ru — De — va —



# A WHITER SHADE OF PALE

Words & Music by  
KEITH REID &  
GARY BROOKER

C Am F Dm

G Em G7 C F G F G7

C Am F

We skipped the night fan - dango And turned cartwheels cross the  
She said "There is no reason, And the truth is plain to

Dm G Em G7

floor.  
see", I was feeling kind of sea-sick  
But I wandered through my playing cards

C Am Em F

But the crowd called out for more The room was humming  
And would not let her be One of sixteen vests!

Dm G Em G7

harder As the ceiling flew a - way  
virgins Who were leaving for the coast

C Am Em F

When we called out for a - no - ther drink The waiter brought a  
And al-though my eyes were o - pen They might just have well be-

Dm G13 C6 Cmaj7 Am C

tray And so it was that la - ter  
closed

F Dm G

As the mil - ler told his tale That her face at first just

Em G7 C F 1 C G7 2 C

ghostly Turned a whi - ter shade of pale pale

## I MAKE A FOOL OF MYSELF

Words and Music  
by BOB CREWE  
and BOB GAUDIO

**E♭**

When I'm a - way from you,  
I want so much to be

**D+7** **D♭6**

I know what to say and do,  
The on - ly love you see,  
But ev - 'ry time you're near,  
I fall each time I try

**C+7** **Fm**

my cour - age dis - ap - pears, (Ah hah) The words are on my lips,  
to look good in your eyes, (Ah hah) Don't know if I'll get thru

**A♭m6** **Gm7** **C7♭9**

When my com - po - sure slips,  
be - ing de - stroyed by you,  
While you're col - lect - ed 'n' cool,

**Fm7** **1. Fm7(sus) B♭7♭9** **2. Fm7(sus) B♭7♭9** **Gm7♭5** **E♭m7♭5**

I Make A Fool Of My - self. Fool Of My - self.

**Fm7** **Edim** **E♭m7** **Edim** **D♭**

**B♭7♭9** **E♭m7** **A♭7**

Oh, lit - tle girl,  
How could you care, lit - tle

**Fm7** **B♭m7** **E♭m7**

girl, You're un - a - ware of the love I

Ab7 Dbmaj7 Bb7

have to share, in - side me dy - ing, Ooh, I'm cry - ing, Lord a -

Ebm7 Ab7 Fm7

bove, Please let her see she's the life and

Ebm7 Ebm7 Edim

breath of me, How my heart is break - ing, When I'm

Db Bb7b9 Bb7 Db Ebm7

sleep - ing, wak - ing, I keep mak - ing a

Dmaj7 Db

fool of my - self.

*D.S. and fade*  
Db D

## HELLO! MA BABY

*Chorus, Moderately*

*f* G7

Hel - lol Ma Ba - by, Hel - lol ma hon - ey, Hel - lol ma rag - time gal,

C7 F Fdim F Cdim C7 F

Send me a kiss by wire, Ba - by my heart's on fire! If you re - fuse me,

G7 C7 Cdim

Hon - ey you'll lose me, Then you'll be left a - lone, Oh! ba - by, Tel - e - phone and

C7 <sup>1</sup>F C7 F C7-5 <sup>2</sup>F

tell me I see your own. Hel - lol hel - lol hel - lol there own.

# SONNY BOY

Words and Music by AL JOLSON, B. G. DE SYLVA, LEW BROWN and RAY HENDERSON

VOICE

Climb up - on my knee, Son-ny Boy;  
You're my dear-est prize, Son-ny Boy;

You are on - ly three, Son-ny Boy  
Sent from out the skies, Son-ny Boy  
You've no way of know - ing  
Let me hold you near - er

There's no way of show - ing What you mean to me, Son-ny Boy.  
One thing makes you dear - er: You've your mother's eyes, Son-ny Boy.

Refrain

When there are gray skies. I don't mind the gray skies,  
You make them blue. Son - ny boy ——— Friends may for -  
sake me, Let them all for - sake me, You'll pull me  
through, Son - ny boy. ——— You're sent from Heav - en And  
I know your worth; You've ma a heav - en For

me right here on earth! And then the When I'm old and gray, dear,  
 an - gels grew lone - ly,  
 Prom-ise you won't stray, dear, I love you so, Son - ny  
 Took you 'cause they're lone - ly, Now I'm lone - ly too, Son - ny  
 boy. boy.

## EL CUMBANCHERO

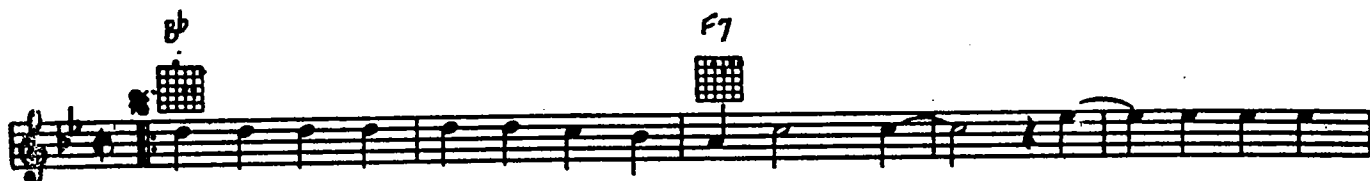
A cum - ba, cum - ba, cum - ba cum - ban - che - ro A bon - go bon - go  
 bon - go bon - go - se - ro Pri - qui - tí que va so - nan - do el cum - ban -  
 che - ro bon - go - se - ro que se va Bon - go - se - ro que se va  
 y sue - na a - sí el tam -  
 bor, Bi - ri - qui - tí Bum - bum - ba  
 y vuel - ve a re - pi - car bi - ri - qui - tí  
 Bum - bum - ba A CODA  
 va

## OB-LA-DI, OB-LA-DA

Bright Tempo


By  
JOHN LENNON and  
PAUL MCCARTNEY

**Bb** **F7**



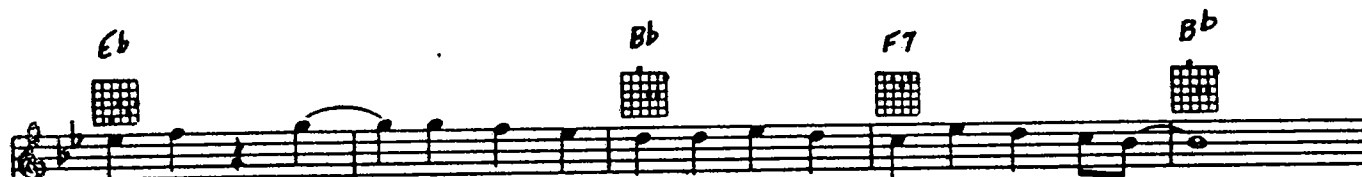
Des-mond had a bar-row in the mar-ket place \_\_\_\_\_ Mol - ly is the  
Des-mond takes a trol - ley to the jewel-ler's store \_\_\_\_\_ buys \_\_\_\_\_ a twen - ty  
Hap - py e - ver af - ter in the mar-ket place \_\_\_\_\_ Des - mond lets the

**Bb**



sing - er in a band. Des - mond says to Mol - ly girl I  
ca - rat gold - en ring. Takes \_\_\_\_\_ it back to Mol - ly wait - ing  
child - ren lend a hand. Mol - ly stays at home and does her

**Eb** **Bb** **F7** **Bb**



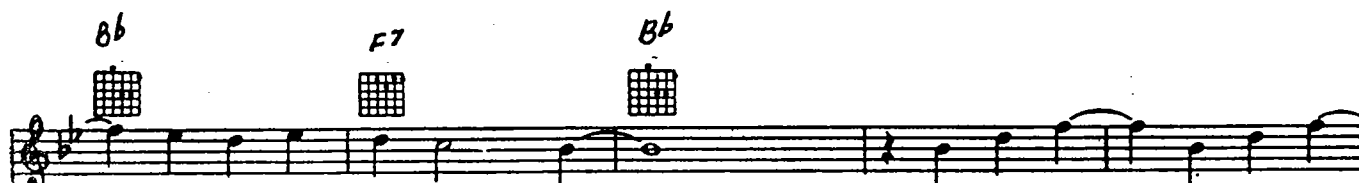
like your face \_\_\_\_\_ and Mol - ly says this as she takes him by the hand. \_\_\_\_\_  
at the door \_\_\_\_\_ and as he gives it to her she be - gins to sing. \_\_\_\_\_  
pret - ty face \_\_\_\_\_ and in the eve - ning she still sings it with the band. \_\_\_\_\_

**Dm** **Cm**



Ob - la - di \_\_\_\_\_ Ob - la - da \_\_\_\_\_ life goes on \_\_\_\_\_ bra \_\_\_\_\_ la \_\_\_\_\_

**Bb** **F7** **Bb**



\_\_\_\_\_ la how the life goes on. \_\_\_\_\_ Ob - la - di \_\_\_\_\_ Ob - la - da \_\_\_\_\_

\_\_\_\_\_ life goes on \_\_\_\_\_ hra \_\_\_\_\_ la \_\_\_\_\_ la how the life goes on... *To Coda*

*Dm Gm Bb F7*

\_\_\_\_\_ In a cou-ple of years they have

*Bb Eb Bb Eb*

built a home \_\_\_\_\_ sweet home. \_\_\_\_\_

*Bb Cm Bb Bb9*

with a cou-ple of kids run-ning in the yard \_\_\_\_\_ of Des-mond and Mol-

*Eb Bb*

ly Jones \_\_\_\_\_

*F7*

*Coda Gm*

and if you want some fun \_\_\_\_\_ take ob-la-di-bla-da.

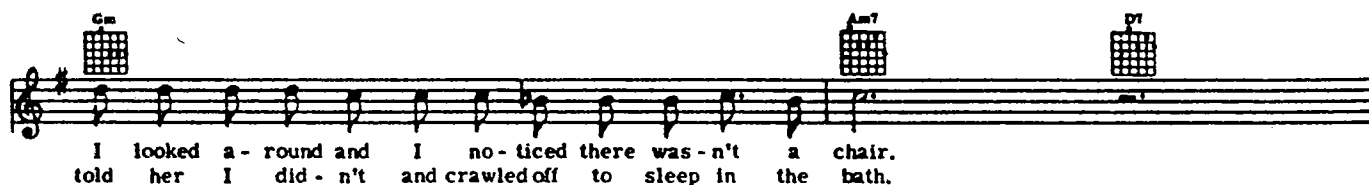
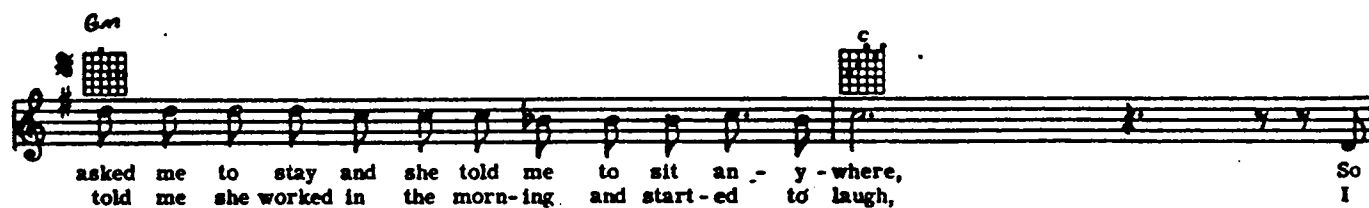
*F7 Bb*

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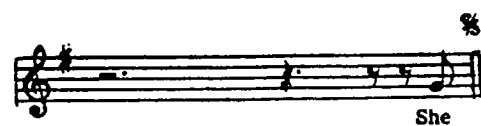
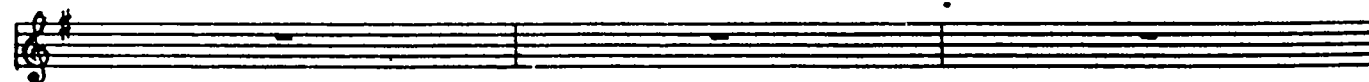
Recorded By THE KINGSTON TRIO  
**NORWEGIAN WOOD**  
 (This Bird Has Flown)

Slowly

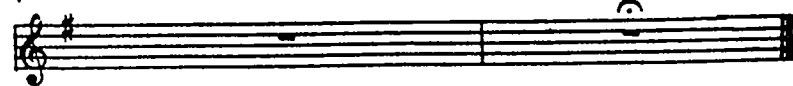
Words and Music by  
 JOHN LENNON and  
 PAUL MCCARTNEY



To Coda



Coda





## TICKET TO RIDE

Words and Music by  
JOHN LENNON and  
PAUL MCCARTNEY

Moderato  $\text{C}\flat$

1. I think I'm gon-na be sad, ——— I think it's to-day, ——— Yeh! ——— The  
2. 3. said that liv-ing with me ——— is bring-ing her down, ——— Yeh! ——— For

girl that's driv-ing me mad ——— is go-ing a-way. ———  
she would nev-er be free ——— when I was a-round, ——— }  
 $\text{Cm}$   $\text{A}\flat$   $\text{Cm}$   $\text{D}\flat$

She's got a tick-et to ride. ——— She's got a tick-et to ri - hi - hide, ———  
 $\text{Cm}$   $\text{B}\flat 7$   $\text{Fm} 7$   $\text{E}\flat$  To Coda

She's got a tick-et to ride ——— but she don't care. ——— 1. She  
 $\text{A}\flat 7$

2. I don't know why she's rid-ing so high. ——— She ought to  
 $\text{B}\flat$   $\text{A}\flat 7$

think right, she ought to do right by me. Be-fore she gets to say-ing good-bye, ———  
 $\text{B}\flat$   $\text{B}\flat 7$

$\text{E}\flat$  She ought to think right, she ought to do right by me. 3. She  
 $\text{E}\flat$  D. S. al Coda

$\diamond$  Coda (tacet) My ba-by don't care. My ba-by don't

## WITH A LITTLE HELP FROM MY FRIENDS

Words & Music by  
JOHN LENNON &  
PAUL McCARTNEY

**Moderato**

**C** **B7** **E** **B7**

**Bb** **ly** **Shears**

What would you do if I sang out of tune would you stand up and walk out on me  
What do I do when my love is a way (does it worry you to be a lone?)  
Would you be-lieve in a love at first sight yes I'm cer tain that it hap-pens all the

**E** **B** **F#m** **B7**

**E** **B** **F#m**

time

Lend me your ears and I'll sing you a song and I'll try  
How do I feel by the end of the day (are you sad)  
(What do you see when you turn out the light?) I can't tell

**B7** **E** **D** **A**

not to sing out of key Oh I get by with a lit-tle help from my friends  
be-cause you're on your own No  
you but I know it's mine Oh

**E** **D** **A** **E**

Mm, I get high with a lit-tle help from my friends Mm I'm gon-na try  
Oh I'm gon-na try

**A** **E** **B7**

with a lit-tle help from my friends

E C#m7 F#7 E D 345

(Do you need \_\_\_\_\_ an-y - bo - dy?) I need some - bo - dy to love  
 (Do you need \_\_\_\_\_ an-y - bo - dy?) I just need some-one to love

A C#m7 F#7 E D To Coda

(Could it be \_\_\_\_\_ an-y - bo - dy?) I want some-bo-dy to love  
 (Could it be \_\_\_\_\_ an-y - bo - dy?) I want some-bo-dy to love

A

A

Oh I get by

D A E D A

\_\_\_\_\_ with a lit-tle help from my friends Mm I'm gon-na try \_\_\_\_\_ with a lit-tle help from my friends

E7 A E

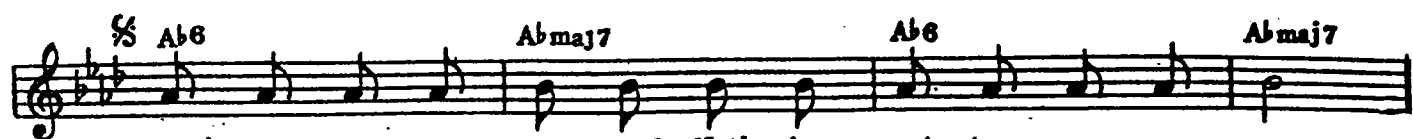
\_\_\_\_\_ Oh I get high \_\_\_\_\_ with a lit-tle help from my friends \_\_\_\_\_ Yes I get by

D A

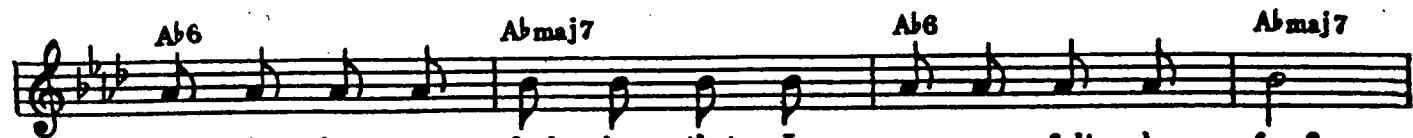
\_\_\_\_\_ with a lit-tle help from my friends \_\_\_\_\_ with a lit-tle help from my friends

C Am6

## Irma La Douce



1. What's the use of try - ing? Noth - ing mat - ters an - y - more.  
2. What's the use of mem - o - ries that on - ly bring you pain?



Why this bit - ter feel - ing that I nev - er felt be - fore?  
Gone the mag - ic spell of wed - dings at La Mad - e - leine.



Sud - den - ly my Par - is is a ci - ty full of lies.  
What's the use of pray - ing when there's noth - ing to be - lieve?



Par - is is a stran - ger in a cyn - i - cal dis - guise. Be -  
When I build a dream world it's my - self that I de - ceive. But



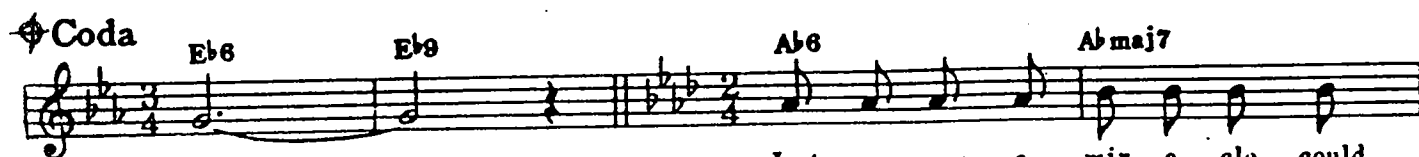
1. hind the gay fa - cade \_\_\_\_\_ The streets are cold and  
2. ne - on paint - ed face, \_\_\_\_\_ A mean - ing - less em  
3. Still he's ev - 'ry - where, \_\_\_\_\_ The light of my des -



hard, \_\_\_\_\_ The shut - ters locked and barred, Ir - ma L  
brace, \_\_\_\_\_ A love that leaves no trace, Ir - ma La  
pair, \_\_\_\_\_ Whose love I long to share, Ir - ma L



Douce \_\_\_\_\_ no more. \_\_\_\_\_ 2. A more. \_\_\_\_\_  
Douce \_\_\_\_\_ no  
Douce \_\_\_\_\_ the



fool. \_\_\_\_\_ Just sup - pose a mir - a - cle could



bring him back a - gain. I would light a hun - dred can - dles

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in La Mad - e - leine. Just sup - pose I heard a - gain the  
 ech - o of his voice. I would paint the bou - le - vards and  
 Par - is would re - joice. The Mou - lin Rouge will turn, —  
 — The courts will all ad - journ — The  
 day of his re - turn. Ir - ma - La - Douce —  
 — will sing. — The fire - works  
 in the sky — The four - teenth  
 of Ju - ly — And I will  
 hear him cry: "Ir - ma La - Douce, my  
 own!"

Lyric by  
**JOHNNY MERCER**

"L.V. Jones"

## Namely You

Music by  
**GENE DE PAUL.**

You de-serve a gal who's will - in' Name - ly me.  
 Gm Cm7 F7 Gm7 Gm7 Cm7 F7(9#)G# Bb Bb7  
 One who'd love to raise your chil - lren — Name - ly me.  
 Bb Gm Cm7 F# Am7(b9) D7 D7(b9) Gm  
 Stand - in' there in the door-way wait - in' at the close of day.  
 Cm - in' home when the work is o - ver Gm7 C#  
 Gm7 C7 D7(b9) F#m7 F# Gm7 C#  
 With you all the way to love, hon - or and o -  
 F7(9#) F7 Bb Cm7 F7 Dm7 Gm7 C#  
 bey. You de-serve two arms to hold you.  
 Cm7 F7(9#) F# Bb Cm7 Bb Gm  
 Name - ly mine. There to con - fort  
 Gm7 Gm Cm7 Bb(9#) Fm7 Bb7 Bb Gm  
 and en-fold you — Rain or shine. D7(b9) - I Gm de-serve some-one  
 Cm7 F# Am7(b9) Bb7  
 strong and hand - some, bash - ful and shy and true. And  
 sweet Bb and ten - der. F7(9#) F7 D7(b9) Gm Cm7 Cm7 F7(9#) F#  
 I know just the one who'll do. NAME - LY  
 Bb7 Dm7 Cm7 F7 Bb7 Dm7 Cm7 F7(b9) Bb Cm7  
 YOU! YOU.

Lyric by  
**JOHNNY MERCER**

## Love In A Home

Music by  
**GENE DE PAUL**

JOHNNY MERCER

Bl<sup>b</sup> maj.7 B<sup>b</sup>6 F Gm Dm Cm7 F7 Bbmaj7 B<sup>b</sup>6

You can tell when you o - pen the door You can

Gm Gm7 C7(sus4) C7 F7(sus4) F7 F7(sus4) F7

tell if there's LOVE IN A HOME Ev - 'ry

B<sup>b</sup> Bbmaj7 B<sup>b</sup>6 Em7 Am7 A7(9#) Dm Dm(9sus4) Dm7 G13 D<sup>b</sup>

Cm Cm6 Dm7(9#) G7 Cm Cm(9sus4) Cm7 F7(sus4) B<sup>b</sup>9(sus4)

in. Come and stay for a while You

Bbmaj7 B<sup>b</sup>6 F Gm Dm Cm7 F7 Bbmaj7 B<sup>b</sup>6

al - most feel you've been there once be - fore By the

Gm Gm7 C7(sus4) G7 F7(sus4) F7 F7(sus4) F7

shine and the glow of the room And the

B<sup>b</sup> B<sup>b</sup>+ E<sup>b</sup> Ebms

clock seems to chime Come a - gain, an - y - time, You'll be

B<sup>b</sup> B<sup>b</sup>6 B<sup>b</sup> F7(sus4) F7 Ab G9(sus4) G7(9#)

wel - come, wher - ev - er you roam You can

Cm Cm(9sus4) Cm7 F7(sus4) F13 B<sup>b</sup> Bbmaj7 Dm F7(sus4) F9

tell when there's LOVE IN A HOME

B<sup>b</sup> F B<sup>b</sup>6 F7 Bbmaj.9 B<sup>b</sup>

Words by  
LORENZ HART

# Do It The Hard Way

Music by  
RICHARD RODGERS

Do it the hard way, And it's eas-y sail-ing, ———

Do it the hard way and it's hard to lose, ———

On-ly the soft way has a chance of fail-ing, ———

You have ——— to choose, ———

I tried the hard way when I tried to  
get you, ——— You took the soft way when you said "Well  
See?" ——— Dar-ling, now I'll ———

let you, ——— Do it the hard way now that you want  
me! ——— me! ———

Words by  
LORENZ HART

# I Could Write A Book

Music by  
RICHARD RODGERS

If they asked me I could write a book, ———

A-bout the way you walk and whis-per and  
look, ——— I could write a pre-face on  
how we met, so the world would nev-er for-  
get, ——— And the sim-ple se-cret of the  
plot ——— is just to tell them that I  
love you a lot. ——— Then the  
ends, How to make two lov-ers of  
friends ———

"All About"  
Lyric by  
JOHNNY MERCER

# If I Had My Druthers

Music by  
GENE DE PAUL

Chorus 7

1. IF I HAD MY DRUTH-ERS, I'd druth - er have my druth - ers Than  
2. IF I HAD MY DRUTH-ERS, I'd druth - er have my druth - ers Than

as - y - thing else - I know \_\_\_\_\_ While  
work as - y \_\_\_\_\_ at all \_\_\_\_\_ It

you'd druth - er has - tle ac - cu - su - la - tion mus - cle, I'd  
ain't that I hate it, I of - ten con - tem - plates it while

druth - er watch dais - ies grow \_\_\_\_\_ While  
watch - in' the rain - drops fall \_\_\_\_\_ I

they're grow - in' slow 'n the sum - mer breeze is blow - in' My  
sits there for ho - urs, de - vel - op - in' my pow - ers a -

heart is o - ver - flow - in' 'n so, \_\_\_\_\_ IF  
fig - ur - in' how flow - ers gets tall \_\_\_\_\_ IF

1. HAD MY DRUTH-ERS, I'd druth - er have my druth - ers than  
1 HAD MY DRUTH-ERS, I'd druth - er have my druth - ers than

as - y - thing else I know \_\_\_\_\_ 2. IF  
as - y - thing else at all \_\_\_\_\_

"All About"  
Lyric by  
JOHNNY MERCER

# Jubilation T. Compone

Music by  
GENE DE PAUL

Verse 3 G7 C6 Cdim G Am7 G Am7

1. When we fought the Yank-ees and an - ni - hi - la - tion was near,  
2. When we al - most had 'em but the is - sue still was in doubt,  
3. With our am - mu - ni - tion gone and faced with ut - ter de - feat,

Who was there to lead the charge that took us safe - to the rear? -  
Who sug - gest - ed the re - treat that turned it in - to a rout? -  
Who was it that burned the crops and left us noth - in' to eat? -

Why it wuz JU - BI - LA - TION T. CORN - PONE,  
Why it wuz JU - BI - LA - TION T. CORN - PONE,  
Why it wuz JU - BI - LA - TION T. CORN - PONE,

Old "Toot - Your - Own - Horn - pone" - JU - BI - LA - TION T.  
Old "Tat - tered - and - Torn - pone" - JU - BI - LA - TION T.  
Old "Sep - tem - ber - Morn - pone" - JU - BI - LA - TION T.

1. 2.

CORN - PONE - A man who knew no fear -  
CORN - PONE - He kept us hid - in' out -  
CORN - PONE - The pants blown off his seat -

2.



Worus by  
Stephen Sondheim and Leonard Bernstein from "West Side Story"

# I Feel Pretty

Music by  
Leonard Bernstein

I feel pret-ty, oh, so pret-ty I feel  
pret-ty and wit-ty and bright! And I pit-y  
an-y girl who is-n't me to-night.  
I feel charm-ing, oh, so charm-ing.  
It's a-larm-ing how charm-ing I feel! And so  
pret-ty that I hard-ly can be-lieve I'm real.  
See the pret-ty girl in that  
mir-ror there. Who can that at-trac-tive girl  
be?  
Such a pret-ty face, such a pret-ty  
dress, such a pret-ty smile, such a pret-ty me!  
I feel stun-ning, and en-tranc-ing.  
Feel like run-ning and danc-ing for joy, For I'm  
loved by a pret-ty won-der-ful boy!  
I feel

*"New Girl In Town"*It's Good To Be Alive Words and Music by  
BOB MERRILL

The bright-est pap-er va-len-tine has noth-in' on this  
heart of mine. In spite of me, it's sing-in' "Gee, it's  
good to be a - live!" I fig-gered me a  
hope-less case. I thought a smile would break my face. But  
all a - long I fig-gered wrong It's good to be a -  
live! Just like a clock, I'd tick and tock, But  
noth-in' was a kick But now I'm glad I'm liv-in' 'cause I  
know what makes me tick. Life nev-er seemed so sweet be-fore, like  
all the world's a can-dy store. And tho' it's been there all the time, I'm  
like a kid who found a dime, it's all for me. It's good to be a -  
live. The live.

## MY GUY'S COME BACK

Moderato

Some-thing's cook-in' that rates an o - va-tion, Not that I'm in a  
roll the car out, we got- ta get mov-in', Hang a star out, my  
state of e - la-tion, Call the press in, I've got a quo - ta-tion, Tell the Na-tion, My  
Guy is a-prov-in' When we are out we real-ly get groov-in' Life's im-prov-in'  
GUY'S COME BACK. { No more blues for me No, no more  
Tell that Preach-er man to-day is  
No more Just good news for me Just good news  
the day Got my fea-ture man And we're on  
in store So our way Hal-le-lu-jah MY GUY'S COME BACK.

From the Musical Comedy  
"The Music Man"

# It's You

By  
MEREDITH WILLSON

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It's You in the sun-rise. It's You in my cup. It's  
You all the way in-to town. It's your sweet "hel-lo-  
-dear," that sets me up, It's your "got to go - dear," that  
gets me down. It's You on my pil-low in all of my  
dreams. Till once more the morn-ing breaks through. What  
words could be san-er or tru-er or plain-er, than It's You! It's  
You! It's You! It's You!

## SAYONARA

Words and Music by  
IRVING BERLIN

1. SA - YO - NA - RA, Jap - a - nose good -  
2. NA - RA, if it must be  
bye, Whis-per SA - YO - NA - RA  
so, Whis-per SA - YO - NA - RA  
But you must-a't cry. No more we stop to  
Smil-ing as we go. No more  
see pret - ty cher - ry blos - soms. No more  
we 'ne-ath the tree look-ing at the sky. SA - YO  
NA - RA, SA YO - NA - RA, Good  
bye. SA - YO - bye.

"Les Girls"

# Ca, C'est L'Amour

(pronounce: Sah, say l'amour)

Words and Music by  
COLE PORTER

When sud - den - ly you sight some - one for whom you  
yearn, Ca, c'est l'a - mour.  
And when to your de - light she loves you in r  
turn, Ca c'est l'a - mour.  
Then dawns a drear - y day, Your dar - ling goes a -  
way And all is o - ver, you are sure.  
But oh, when she re - turns And loves you as be -  
fore, You take her in your lone ly arms and  
want her e - ven more, Ca, c'est l'a -  
mour. 1. 2. Ca, c'est l'a -  
mour.

Words by  
Richard Wilbur

When

mour.

## It Must Be Me

Music by  
Leonard Bernstein

My mas - ter told me - that men are lov - ing - kind; Yet now be -  
hold me, - ill used and sad of mind. There must be kind - ness - I can - not  
see. It must be me, It must be me.  
My mas - ter told me - that life is warm and good. It deals more  
cold - ly - Than I had dreamt it would. There must be sun - light - I can - not  
see. It must be me, It must be me.

"The Sound Of Music"  
Words by  
OSCAR HAMMERSTEIN 2nd

# An Ordinary Couple

Music by  
RICHARD RODGERS

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Chorus:

or - din - ar - y coup - le is  
all we'll ev - er be, For  
all I want of liv - ing is to  
keep you close to me, To laugh and weep to -  
geth - er, While time goes on its  
flight To kiss you ev - 'ry  
morn - ing and to kiss you ev - 'ry  
night. We'll meet our dai - ly prob - lems, and  
rest when day is done, Our arms a - round each  
oth - er in the fad - ing sun. An  
or - din - ar - y coup - le, a -  
cross the years we'll ride Our  
arms a - round each oth - er and our  
chil - dren by our side.... Our arms a - round each  
oth - er. oth - er.

Chord symbols: Cm, D♭, Cm, D♭, Cm, A♭, A♭, D♭, Cm, D♭, A♭, E♭, D♭, Fm, E♭7, A♭, B♭m, E♭7, E♭7(♭5), E♭7, D♭, Cm, D♭, Cm, A♭, D♭, Cm, D♭, A♭, E♭, Fm, E♭7, A♭, B♭m, Gdim, C, Em, C7, F7(♭5), F7, B♭7(♭5), B♭7, A♭+, A♭6, ev - 'ry, A♭, F7(♭5), F7, B♭7(♭5), B♭7, A♭6, A♭, D♭maj7, D♭, A♭maj7, A♭, Fm, B♭m7, E♭7, D♭, Cm, D♭, Cm, A♭, Cm, D♭, Cm, D♭, A♭, E♭, D♭, Cm, D♭, A♭, E♭, Fm, E♭7, A♭, C7, C7+, Fm, D♭mD♭maj7, D♭m, D♭6, A♭+, A♭6, E♭7(♭9), E♭9, A♭+, A♭6, A♭+, A♭6, A♭, A♭+, A♭6, A♭+, A♭6, A♭.

"The Sound Of Music"  
Music by  
RICHARD RODGERS

# The Lonely Goatherd

Words by  
OSCAR HAMMERSTEIN 2nd

High on a hill was a lone-ly goat-herd, lay-ee o - dl, lay-ee o - dl  
lay - ee - o. Loud was the voice of the lone - ly goat - herd,  
lay-ee o - dl, lay-ee o - dl - o. Folks in a town that was  
quite re-mote, heard: lay-ee o - dl, lay-ee o - dl lay - ee - o. Lust-y and clear from the  
goat-herd's throat heard: lay-ee o - dl lay-ee o - dl - o. O - ho.  
lay-dee o - dl - lee - o. O - ho. lay-dee o - dl ay! O ho,  
lay - dee o - dl lee - o, hod - l - o - dl - lee - o - ay! A  
prince on the bridge of a cas-tle moat, heard: lay-ee o - dl, lay-ee o - dl lay - ee - o.  
Men on a road, with a load to tote, heard: lay-ee o - dl, lay-ee o - dl - o.  
Men, in the midst of a ta-ble d'hote, heard: lay-ee o - dl, lay-ee o - dl lay - ee - o.  
Men, drink-ing beer with the foam a - float, heard: lay-ee o - dl, lay-ee o - dl - o.  
O - ho, lay-dee o - dl lee - o, O - ho, lay-dee o - dl ay!  
O - ho, lay-dee o - dl lee - o, hod - l - o - dl lee - o - ay!  
One lit-tle girl, in a pale pink coat, heard: lay-ee o - dl, lay-ee o - dl lay - ee - o.  
O - ho, lay-dee o - dl lee - o, hod - l - o - dl lee - o - ay!

F C7 F C F Bb F  
 Soon her ma-ma, with a gleam-ing goat, heard: lay-ee o-dl, lay-ee o-dl lay-ee-o.  
 F C7 F C C7 F  
 What a du-et for a girl and goat-herd: lay-ee o-dl, lay-ee o-dl - o.  
 C F C C7 F  
 O - ho, lay-dee o-dl lee o, O ho, lay-dee o-dl ay!  
 C F Bb F C Dm G7 C  
 O - ho, lay-dee o-dl lee-o, hod-l-o-dl lee-o - ay!  
 F C7 F C F Bb F  
 Hap-py are they, lay-lee o lay-ee lee-ol O lay-lee o lay-lee lay-ee-o.  
 F C7 F C  
 Soon the du-et will be-come a tri-o, lay-ee o-dl, lay-ee o-dl - o.

## Around The World.

Words by  
HAROLD ADAMSON

Music by  
VICTOR YOUNG

C  
 A - round the world I've searched for you, I trav-eled  
 C#dim Dm7 G7 Dm7  
 on, when hope was gone, to keep a ren-dez-vous. I knew some-  
 G7 Dm7 G7 G9+  
 where, some-time, some-how, You'd look at me, and I would see the smile you're  
 C  
 smil-ing now. It might have been in Coun-ty  
 A7  
 Down, or in New York, in Gay Pa-ree, or e-ven Lon-don Town. No  
 Gm6 A7 Dm7  
 more will I go all a-round the world, For I have found my  
 G7 1. C A7 G7 2. C  
 world in you. A - you.

Destry Rides Again"

## Ring On The Finger

Words and Music by  
HAROLD ROME

That ring on the fin - ger, That lit - tle gold - en  
band, That's next to the pink - y on a well dressed left  
hand. From the day she is born, Ev - 'ry girl is aim - ing  
for That life re - ar - rang - er, That last name —  
2. That world pop - u - lat - or. That in - law cre -  
chang - er, That ring on the fin - ger from the jew - 'lry store. —  
a - tor. That ring on the fin - ger from the jew - 'lry store. —  
That bliss ad - ver - tis - er, That kiss le - gal -  
That bach - e - lor kil - ler. That dou - ble bed  
i - zer, That ring on the fin - ger from the jew - 'lry store. — That  
fil - ler. That ring on the fin - ger from the jew - 'lry store. —

*Fine*  
Em7 A7  
jew 'lry

## Rose Lovejoy Of Paradise Alley

A lit - tle bit of rib - bon, A lit - tle bit of lace; The  
mir - a - cle a smile is up - on a pret - ty lace; Two  
arms to keep the night out and warm you for a spell; — Oh,  
what can you buy half as sweet as you sell? Rose  
Love - joy of Par - a - dise Al - ley, — The lone - ly man's



# Are You Ready, Gyp Watson?

Words and Music by  
HAROLD ROME

Are you rea - dy, — Gyp Wat - son?

Are you rea - dy — for to

die? — Are you rea - dy, —

Gyp Wat - son, For that

last big round - up in the sky? In just  
No more  
You'll be

one day, — Gyp Wat - son,  
wor ries, — Gyp Wat - son,  
hang ing, — Gyp Wat - son,

In just one day — you must  
No more wor ries, — no more  
You'll be hang ing — till you're

go. — You'll be swing — ing —  
pain. — Where you're go — ing —  
blue. — But re - mem — ber —

high a - bove us, As we  
soon for - ev - er, Our sad  
as you dan - gle, That it

all wave good - bye from be - low!  
loss will be the dev - il's gain. —  
hurts us more than it does

> Are you you!

## Fair Warning

words and Music by  
HAROLD ROME

When fick - le fan - cy calls me, then I've - got to  
go. My heart's as free as an - y sil - ver -  
clouds that blow. No earth - 'v use in hold - ing me for -  
now you know. Fair warn - ing! Fair  
warn - ing! When fick - le fan - cy tells me time to -  
trav - el on, I'll be a mem - o - ry be - fore you -  
know I'm gone. You'll find I'm not the kind to build your -  
hopes up - on. Fair warn - ing! Fair  
warn - ing! I'm free, free, free as the  
eve - ning breeze, Change - a - ble as the  
sky. I go, go, go when and  
where I please, Nev - er there - to say good  
bye! The Good Lord made me with an ev - er -  
roving heart. I'll nev - er ling - er till love's mag - ic  
falls a - part. I'll trade No - vem - bers  
em - bers for an - A - pril start, And may -

be stay till May. Till  
 fick-le fan-cy calls me a-way! Fair  
 warn-ing, Fair warn-ing, Fair warn-ing!

*"Destiny Rides Again"*

# I Say Hello

Words and Music by  
 HAROLD ROML

I say "Hel-lo" I don't mean, "Hel-lo."  
 I mean "Oh, how I could have  
 loved you." I try to  
 smile, And yet all the while my  
 arms are ach-ing to take you,  
 Hold you! I say "Good-bye." I don't  
 mean, "Good-bye." I mean, "Dar-ling,  
 why must I go?"  
 Oh how I could have loved you!  
 Now you'll nev-er  
 know. Oh, how I could have  
 loved you so! Once too long a  
 go. I go.

*Destry Rides Again*

## Every Once In A While

Words and Music by  
HAROLD ROMR

Refrain  $B^b$   $B^b7$

Ev-'ry once in a while,  
Ev-'ry once in a while,

Ev-'ry once in a long, long while,  
Ev-'ry once in a long, long while,

Fel-la's got to bust out,  
Fel-la's got to load up,

Shoot the whole dang pile!  
Do the ju-ven-ile!

Ev-'ry once in a while,  
Ev-'ry once in a while,

Ev-'ry once in a long, long while,  
Ev-'ry once in a long, long while,

Got-ta shake the dust out,  
Got-ta tear the road up

Make the dev-il smile!  
Let his ket-tle bile.

Feel your guts on fi-rel  
Get that rest-less feel-ing,

Call the world a li-ar!  
Do some fan-cy deal-ing,

Stand up high-er by a mile!  
Hit the ceil-ing, kick a mile!

Ev-'ry once in a while,  
Ev-'ry once in a while,

Ev-'ry once in a  
Ev-'ry once in a

long, long while,  
long, long while,

Got-ta clean the rust out,  
Get to feel-ing sewed up

Head for hell in style!  
Got to blow the pile.

Time for fun! To-day's my once in a  
Time for fun! To-day's my once in a

1.  $B^b$   $F7$   $A^b7$   $F7$  2.  $B^b$

while!

while!

*"Destry Rides Again"*

## I Know Your Kind

Words and Music by  
HAROLD ROME

Refrain  $A7$

I know your kind.  
Oh, I know your kind.

I know the feel-ing  
You try to con-

ceal.  
Be-neath that cas-u-al air,

That look of "Oh I don't care,"  
Your eyes may

Bm7 E7 Bm7 Bb7 A7  
 say no, but what a vol - ca - no they re - veall  
 Don't talk, don't try.  
 D D7 Gm Don't fum - ble for  
 words that lie. No use pre - tend - ing,  
 C7 F Bb F  
 You can't be that blind. Give in and  
 Ebmaj.7 Eb7 Dm7  
 let your - self go. Re - lease that fi - re be - low!  
 Dm6 Dm7 Gm Gm6 A7+  
 You must, you will! I know your  
 1 Dm6 2 Dm6  
 kind. I know your kind.

"Destry Rides Again" **Hoop De Dingle**

Words and Music by  
HAROLD ROME

Refrain (with vim and vigor)

D G  
 Hoop de ding - le doo - dle, ay - de - o - de -  
 ad - dy.  
 D C  
 Hoop de ding - le, doo - dle - dee, doo - dle -  
 dee.  
 A7 D G  
 Hoop de ding - le, doo - dle ay - de - o - de -  
 ad - dy. The ter - ror of the plains, that's  
 Bm  
 Am D7 To Verse B Fine  
 I'm an me!

## LOVELY LOVER

Music by  
LAURIE JOHNSONFrom the Musical Play  
"LOCK UP YOUR DAUGHTERS"Lyric by  
LIONEL BART

Love-ly lov - er, Fa - la - la - la, Fa - la - la - la, Fa - la - la - la, Love - ly lov - er.  
Fa - la - la - la, These are the things you are, (La la Fa - la - la) Love - ly lov - er,  
Heigh-lack-a-day, Heigh-lack-a-day, Heigh-lack-a-day, Love - ly lov - er, Heigh-lack-a-day,  
Don't ev - er go a - way, (Lov - er stay lov - er) Where do the words to des -  
-cribe you ex - ist? For the on - ly phrase in - side my fool - ish head is  
this, (You're my hon - or - ary you're my) Love - ly lov - er, Fa - la - la - la, Fa - la - la - la,  
Fa - la - la - la, Love - ly lov - er, Fa - la - la - la, These are the things you  
are, (Fa la la la Fa la la)

Music by  
LAURIE JOHNSON

## Lock Up Your Daughters

Lyric by  
LIONEL BART

1. Lock up your daugh - ters! Spring's in the air!  
2. Lock up your daugh - ters! Safe - ly at home!  
Lock up your daugh - ters! For wed - ding rings are rare  
Lock up your daugh - ters! Where fan - cy can - not roam  
You'd be a - mazed at the things they can delve in - to if they are not  
Whe - ther your daugh - ter is pret - ty or plain. When she's been kissed she'll want  
in be - fore twelve. Wind ev' - ry clock up, and you'd bet - ter lock up your  
kiss - ing a - gain.  
daugh - ters now! Fa - thers! Lock up your  
daugh - ters now!

# When Does The Ravishing Begin? 365

Music by  
LAURIE JOHNSON

From the Musical Play  
'LOCK UP YOUR DAUGHTERS'

Lyric by  
LIONEL BART

When does the rav-ish-ing be - gin? You could burst me with a pin, so much sin I'm hold-ing  
When does the rav-ish-ing be - gin? You could burst me with a pin, so much sin I'm hold-ing

in! Men, come and catch a sit - ting hen, who is con - tem - pla - ting  
in! Men, come and catch a sit - ting hen, who is con - tem - pla - ting

when does the rav-ish-ing be - gin! Lor! Must I wait in - this  
when does the rav-ish-ing be - gin! Eck! I shall swoon ve - ry

state for the pret - ty fel - low, Or il - lu - strate what they made him a pret - ty fel - low  
soon for the fel - low has me weak at the thought of the sport, And the fel - low has me

for? I've a mind to in - cline to the pret - ty fel - low more and more! Oh,  
neek and as mild as a child, 'Til the fel - low has me cheek to check! Oh.

When does the rav-ish-ing be - gin? Tho' my smile is coy and win - some, it's fix - ing in a  
When does the rav-ish-ing be - gin? Tho' my smile is coy and win - some, it's fix - ing in a

grin, I'm in his grip, but he will not take a lib - er - ty! Oh, When does the rav-ish-ing be -  
grin, I'm in his grip, but he will not take a lib - er - ty! Oh,

-gin! When, when, when, when, When does the rav-ish-ing be - gin?

Lyric by  
LIONEL BART

## I'LL BE THERE

Music by  
LAURIE JOHNSON

Like a ghost sent to plague you, I'll be there, When you're most bent with  
call for the ward - er I'll be there, To in - stall law and  
a - gue, I'll be there, And it's no use your schem - ing to es -  
or - der, I'll be there, Should you prove your re - pen - tance, and they

scape me when you're dream-ing, I'll be there in your dreams, I'll be there. When you  
then cut short your sen - tence, I'll be there with the axe! I'll be there. (She'll be there)

# Lost

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's  
 ANNE CROSWELL "The Importance Of Being Earnest" Music by LEE POCKRISS

LOST in your spell, I'm LOST as any  
 fool can tell. How I need you be - side me.  
 How I need you to gen - tly guide me. LOST when you  
 smile, You smile and time stands still a -  
 while. For I be - hold a work of art,  
 I long to speak but how to start, When I've just  
 LOST my heart.

# Perfection

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's  
 ANNE CROSWELL "The Importance Of Being Earnest" Music by LEE POCKRISS

I would - n't say you're charm - ing, de - light - ful, or dis - arm - ing. I'd  
 find a way to sim - ply say PER - FEC - TION I  
 would - n't say be - guil - ing de - scribes the way you're smil - ing; I'd  
 find a phrase that best con - veys PER - FEC - TION. The Mo - na  
 Li - sa may thrill me, The Ve - nus may chill me, But they grow pale  
 when you come in to view. How could I ev - er hope to  
 cap - ture a syn - o - nym for rap - ture, For words are quite in -  
 op - por - tune, when one is reach - ing for the moon I'd sim - ply say I  
 wor - ship PER - FEC - TION. I FEC - TION.



Words by **LEE ADAMS** **Kids!** Music by **CHARLES STROUSE**  
 From the Broadway Production "BYE BYE BIRDIE"

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**KIDS!** I don't know what's wrong with these **KIDS** to-day!

**KIDS!** 1. Who can un-der-stand an-y-thing they say!  
 3. E-ven I don't un-der-stand what they say!

**KIDS!** They are dis-o-be-di-ent, dis-re-spect-ful oafs!  
**KIDS!** They are so ri-dic-u-lous and so im-ma-ture!

Nois-y cra-zy slop-py la-zy loaf-ers!  
 I don't see why an-v-bod-y wants 'em!

1. While we're on the sub-ject: **KIDS!** You can talk and talk till your face is blue!  
 2. Why are they so dread-ful? **KIDS!** They are just im-pos-si-ble to con-troll!

**KIDS!** But they still do just what they want to do!  
**KIDS!** With their aw-ful clothes, and their rock and roll!

Why can't they be like <sup>we</sup><sub>you</sub> were, Per-fect in ev-ry way! What's the mat-ter with

**KIDS** to-day?

Words by **LEE ADAMS** **Rosie** Music by **CHARLES STROUSE**  
 From the Broadway Production "BYE BYE BIRDIE"

Ev-ry-thing is ros-y, When I'm with my **RO-SIE**, With a girl like

**RO-SIE**, How could I be blue? Hand in hand we'll mo-sey

Me and lit-tle **RO-SIE**, We will be so co-zy by a fire built for

two. Oh! I once heard a poem that goes: "A

rose is a rose is a rose." Well, I don't a-gree, take it from me, There's

one rose sweet-er than an-y that grows! And that's my **RO-SIE**, I'm so glad she

chose me; Life is one sweet beau-ti-ful song to me.

## A Handbag Is Not A Proper Mother

Words by  
ANNE CROSWELLFrom "ERNEST IN LOVE," a new musical based on Oscar Wilde's  
"The Importance Of Being Earnest"Music by  
LEE POCKRISS

For A HAND - BAG, A

HAND-BAG IS NOT A PROP-ER MOTH-ER, Not a prop-er moth-er, not a prop-er

moth - er. {1. Would you kind - ly ad - vise me, in one way or an -  
(2. Would it help if I told you I have a young - er

oth - er. I sug - gest you find an - oth - er moth - er soon. And a

broth - er. I fear young - er broth - ers rare - ly are. a boon.

cloak - room, a cloak - room is not a prop - er fa - ther, Not a

prop - er fa - ther, not a prop - er fa - ther. {1. Would you  
(2. Is it (Jack.)

kind - ly ad - vise me, I hate to be a both - er. I sug -

moth - er or fa - ther, now which is it wou'd rath - er. Sir, to

gest you find a fa - ther rath - er soon.

quib - ble o - ver sex is pic - a - yune. (Lady B)

La - dy Brack - nell, won't you kind - ly re - con - sid - er! Nev - er no

La - dy Brack - nell, aren't you be - ing rath - er frig - id! Frig - id, not

nev - er. But you know your daugh - ter wants to mar - ry. Mis - ter Worth - ing,

I, sir. You could sure ly bend your rules a lit - tie. Where my daugh - ter

she can't mar - ry, I for - bid her. Nev - er! No nev - er. Not to

is con - cerned. I must be rig - id. (Lady B) I am a moth - er, first and

you. For A HAND-BAG, A HAND-BAG IS NOT A PROP-ER MOTH-ER, Not a

last. And I tell you,

prop - er moth - er, not a prop - er moth - er. But this pas - sion with -

in me, I sim - ply can - not smoth - er. Then you bet - ter find an - oth - er moth - er,

1. Cm7 F7 Cm7 F7 Bb Segue to 2nd Verse

find an - oth - er moth - er, Bet - ter find an - oth - er moth - er soon.

2. Cm7 F7 Cm7 F7 Bb Bb7

OR a prop - er fa - ther. Or at an - y rate a par - ent rath - er soon. Fine

Good day, Mis - ter Worth - ing!

# A Wicked Man

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's Music by  
 ANNE CROSWELL "The Importance Of Being Earnest" LEE POCKRISS

(1. I hope he looks so dev-'lish that I al - most faint a - way, I  
 (2. I hope he owns a Ro - man vil - la and a French cha - teau; And  
 (3. I hope he's most ex - pe - ri - enced and that his past has been So

hope that he will kiss me with - out ask - ing if he may. I hope he meas - ures  
 has a year - ly in - come of a mil - lion pounds or so. And yet he should live  
 ab - so - lute - ly lu - rid, it would turn a Don Juan green. For each blue - blood - ed

ten feet tall, with shoul - ders I can't span. But most of all, I hope he is }  
 sim - ply, yes, as on - ly rich men can. But most of all, I hope he is } A  
 Eng - lish girl, since Eng - land first be - gan, Has lived her whole life just to meet)

tru - ly WICK - ED MAN. I've nev - er  
 known A WICK - ED MAN  
 And yet he's in my ev - 'ry  
 dream. My ev - 'ry dream,  
 My ev - 'ry plan Is just to  
 meet A WICK - ED MAN  
 MAN. A love - ly dream. a love - ly plan, a love - ly  
 theme, I'd love to know A WICK - ED MAN.

Words by **One Last Kiss** Music by **CHARLES STROUSE**  
 LEE ADAMS From the Broadway Production "BYE BYE BIRDIE"

Oh, ONE LAST KISS, oh, ba-by, ONE LAST KISS, It nev-er felt like  
 this, oh, ba-by, not like this you know I need your love. Oh! Oh!  
 Oh! Give me ONE LAST KISS! Oh, one more time. oh, ba-by, one more  
 time, You make me feel sub-lime. oh, ba-by, it's sub-lime, you know I need your  
 love. Oh! Oh! Oh! Give me ONE LAST KISS! Dar-ling, it is-n't right.  
 why must we say good-night! Don't let me go like this. Ba-by, I need you so  
 but if I have to go, just give me ONE LAST KISS! Oh, ONE LAST KISS! oh, ba-by, ONE LAST  
 KISS, It nev-er felt like this, oh, ba-by, not like this, you know I need your love. Oh! Oh!  
 Oh! Give me ONE LAST KISS! Oh, one more KISS!

Words by  
 LEE ADAMS

# Baby, Talk To Me

Music by  
 CHARLES STROUSE

Talk To Me, ba-by, won't you talk to me? I don't care  
 what you say, BA-BY, TALK TO ME.  
 Must you be oh, so far a-way from me? It seems all  
 wrong this way, talk to me. And if you miss me,  
 tell me so, Are you lone-ly? Tell me so, Say you love me  
 tell me so. Hon-ey, let me know. Talk To Me,  
 till I press you close to me, Then you'll see we won't have to  
 talk at all.

By  
MEREDITH WILLSON **I'll Never Say No**

From the Broadway Musical "The Unsinkable Molly Brown"

BOY: C Dm7 G7 Dm7

(2nd time for duet)  
(I'll)

I'll Nev - er Say No to you. What -

G7 D#dim B7 C Cmaj.7 F#dim

ev - er you say or do, If you ask me to wait for a

Dm7 G7 D7 Dm7-5 Dm7 D7

life-time. You know I'll glad - ly wait for a life-time or

G7 (Tacet) C Dm7

two just to look at you. I'll smile, when you say "Be

G7 Dm7 G7 D#dim E

glad," I'll weep. If you want me sad. To -

F Adim D#dim C C6 A7-9 A7

day is to - mor-row if you want it so.

D7 G7 Dm7 G7 E7 A7 D7

I'll stay or I'll go, But I'll

1. 2.

G7 Dm7 G7 C G7 Dm7 G7 C

Nev - er Say No. No.

By  
MEREDITH WILLSON

# If I Knew

From the Broadway Musical "The Unsinkable Molly Brown"

Voice

Edim Bb7 F#dim

If I Knew — what the night - in - gale sings in her

song. F#dim

Edim Bb7

If I Knew — why the mead - ow is

sweet all day long. F#dim

Edim Bb7

If I Knew —

how the mock - ing - bird trills to his dove his

sad sweet se - cret of love. F#dim

Edim Bb7

Then I'd know — how the moun - tain top reach - es so high.

Edim Bb7

Then I'd know — how the moon - light soft - ens —

sigh. G Cm A♭ F9 E9

Then I'd know — how the ramb - lers bloom as they

do. And at last I'd know the se - cret of

you, of you, At last I'd know the se - cret of

you. you.

1. Fm7 Bb7 2. E♭ A♭ E♭

Lyric by **SHeldon HARNICK** (From The New Musical "Fiorello") Music by **JERRY BOCK** 373  
*Allegretto con brio* JUDGE

*F* Mis - ter  
 ("X" may we ask you a ques - tion? *Dm-7* It's a - ma - zing, is it *Db*  
 not? That the cit - y pays you slight - ly less than *Fm* *Fm* *C7* *Fm* *WITNESS*  
*Db7* pur - chased a pri - vate yacht I am  
*Db7* pos - i - tive your hon - or must be *F#* jok - ing, — An - y  
*D7* work - ing man could do what I have done *G* For a  
*Eb7* month or two I sim - ply gave up *Ab* smok - ing — And I  
*F7* put my ex - tra pen - nies one by one *Bb7* *Eb7* *Ab* *C7*  
*Ab* *F7+* *Bb7* *Eb7* *Ab* *C7*  
 LIT - TLE TIN BOX A LIT - TLE TIN BOX that a lit - tle tin key un -  
*F7* *Bb7* *Eb7* *Ab* *A*  
 locks There is noth - ing un - or - tho - dox a - bout a LIT - TLE TIN *WITNESS*  
*Bb7* *F-7*  
 BOX In a  
*Ab* *F7+* *Bb7* *Eb7* *Ab* *C7*  
 LIT - TLE TIN BOX A LIT - TLE TIN BOX that a lit - tle tin key un -  
*F7* *Bb7* *Eb7* *C7* *F7* *Bb7* *Eb7*  
 locks There is hon - or and pur - i - ty lots of se - cur - i - ty in a LIT - TLE TIN  
*Ab* *Ab* *F7* *Bb7* *Eb7* *Ab*  
 1. BOX. 2. BOX. In a LIT - TLE TIN BOX

"Camelot"

# Follow Me

Words by  
ALAN JAY LERNERMusic by  
FREDERICK LOEWE

Cm Abdim Bbm7 Cm Abdim Eb7 Cm Abdim Bbm7 Cm Abdim  
 Far from day, far from night, Out of time, out of  
 Eb7 Eb C Ab6 Cm7 Ab6 Eb Ab6 Cm Abdim  
 sight, In be - tween earth and sea We shall fly. Fol - low  
 Ab6 Bbm7 Eb7 Bbm7 Eb7 Abdim Bbm9 Eb7 Bbm7  
 me, Dry the rain, Warm the snow, Where the winds nev - er  
 Eb7 C Ab6 Cm7 Ab6 Bbm6 C  
 go, Fol - low me, fol - low me, fol - low me  
 D# Ab  
 To a cave by a sap - phire shore, Where we'll  
 D# Ab D#7  
 walk through an em' - rald door And for thou - sands of breath - less  
 F Dbm Ab D#7 G7 C C7+(6b)  
 ev - er - mores My life you shall be. On - ly  
 Bbm7 Eb7 Bbm7 Eb9 Eb7 Abdim Bbm7 Eb7 Bbm7  
 you, on - ly I, World, fare - well; world, good -  
 Eb7 C Ab6 Cm7 Ab6 Eb Ab6 Cm Abdim  
 bye. To our home 'neath the sea We shall fly, fol - low  
 Ab6 Eb9(6) Ab6(9) Eb9(6)  
 me, fol - low me, Fol - low me, fol - low me!  
 1. Ab6(9) Cm Abdim 2. Ab6(9)

Far from

"Camelot"

# How To Handle A Woman

Words by  
ALAN JAY LERNERMusic by  
FREDERICK LOEWE

Eb Bb9 Eb  
 How to han - dle a wom - an. There's a  
 Eb(F) Eb  
 way, said a wise old man. A way known by ev - 'ry  
 Ebmaj7 Edim Ab F9 Bb  
 wom - an since the whole rig - ma - role be - gan. "Do I  
 Fm7 Bb7 Eb(F) Eb Fm7 Bb9 Bb9+  
 flat - ter her?" I begged him an - swer. "Do I threat - en or ca - jole or



plead? Do I brood or play the gay ro - man - cer?" Said he,  
 smil - ing. "No, in - deed." How to han - dle a  
 wom - an. Mark me well. I will tell you, sir. "The  
 way to han - dle a wom - an is to love her,  
 Sim - ply love her,  
 love her. love her. love her!"  
 love her!"

**SIDEWALK BLUES**  
 (By Walter Melrose & "Jelly Roll" Morton)

gone And I got the blues It sure is  
 gone And I got the blues He went a -  
 aw - ful to be lone - some like me wor - ried, weary up in a tree That's  
 way on the sly did - n't say why nev - er ev - en kissed me good - bye That's  
 why you can hear me say night and day -  
 why you can hear me say night and day -  
 Where can my ba - by be I roam the  
 Who took my man a - way I roam the  
 streets ev - 'ry where, Look here and there, won't ring why he gave me the air Good  
 streets like a tramp, Feet in - a' cramp, search - ing for my two - tim - in' vamp Good  
 Lawd I've got the side - walk blues. My ba - bys  
 Lawd I've got the side - walk blues. My ba - bys  
 Use this ending to Instrumental Trio  
 blues. blues.

# SEPARATE TABLES

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*mp* Sep-'rate ta- bles, Two lone-ly peo- ple sit at

sep - 'rate ta- bles. They sit a - cross the room, So

near and yet so far. How cas - u - al they are. Still,

I can see he wants her so, But he's a - fraid to let her know.

Sep-'rate ta- bles, They were-n't meant to be at

sep - 'rate ta- bles, And yet if he loves her As

much as I love you, I'm sure of what they'll do. They'll

find a sep-'rate ta- ble just for two. <sup>1.</sup> *E♭* *Cm7* *Fm7* *B♭7* *B♭+* <sup>2.</sup> *E♭* *Gm7* two, just for

two; They'll find a sep-'rate ta- ble just for two. *f*

# OH-OH, I'M FALLING IN LOVE AGAIN 377

By  
AL HOFFMAN,  
DICK MANNING and  
MARK MARKWELL

Moderato



Man-y's the time—I've been two-timed; Man-y's the time—I've been stung;



Man-y a hon - ey took all of my mon - ey But that was when I was much young-er-



Made up my mind—to be care-ful, Made up my mind—to be - ware.



I was all right—un-til Sat-ur-day night, I met a gal with the gold-en-est hair.



Oh - oh, I'm fall-ing in love— a - gain! Oh - oh, oh -



oh! I thought I would-n't get caught a-gain, Nev-er in a hun-dred,  
F6 Eb6 F6 Eb6 F6 Eb6



Nev-er in a thou-sand Nev-er in a mil-lion years! Nev-er in a hun-dred,



Nev - er in a thou - sand, Nev - er in a mil - lion years! —

"WILDCAT" Lyric by  
CAROLYN LEIGH

# Hey, Look Me Over

Music by  
CY COLEMAN

Hey, Look Me O - ver, lend me an ear, Fresh out of  
clo - ver, mort-gaged up to here. But don't pass the plate, folks,  
don't pass the cup, I fig-ure when - ev - er you're down and out, the  
on - ly way is up. And I'll be up like a rose - bud, high on the  
vine, Don't thumb your nose, bud, take a tip from mine. I'm a  
lit-tle bit short of the el - bow room, but let me get me some, 1. And look 2. Hear me  
out, world, here I come. come.

"WILDCAT"

Lyric by  
CAROLYN LEIGH

# Give A Little Whistle

Music by  
CY COLEMAN

Give a lit-tle whis-tle, Ring a lit-tle  
bell; Crook your lit-tle fin - ger, hon - ey,  
Give a lit-tle yell. 1. I'll leap o - ver fence-es, I'll  
2. I'll streak like an ar - row thru  
e - ven leave my sense-es And I'll take, for your sake, to the air. Just  
al-leys wide and nar-row, Down a drain or a main thor-ough - fare.  
give a lit-tle whis - tle, Say you want me and I'll be  
there! there!

## "WILDCAT"

Lyric by  
CAROLYN LEIGH

## What Takes My Fancy


Music by  
CY COLEMAN

I likes to do What Takes My Fan - cy,  
 What Takes My Fan - cy, I likes to do.  
 (Girl) And when it comes to things ro - mance - y  
 (Boy) And folks what gives me half a mind ter.  
 What Takes My Fan - cy, ain't the likes a' you!  
 I - 'm the kind ter. put a bul - let through!  
 I likes to do What Takes My Fan - cy,  
 What Takes My Fan - cy, (Boy) that ain't no crime,  
 (Girl) I likes to do,  
 That there's what keeps me young and prance - y What Takes My  
 And if it makes my pock - ets fat - ter, It does - n't  
 Fan - cy, I do all the time. 2. (Girl) Waal who I do it tol -


## One Day We Dance

One day is gay, one day is blue, one day I say, look - ing at you,  
 "One Day We Dancel" "Simply as that" One day we try, one day collapse,  
 one day you sigh, "Sun-day per-haps, Mon-day we dance" "I never promised."  
 1. One day - we stand stiff - ly a - part, emp - ty of hand, heav - y of heart,  
 2. One day we stand stiff - ly a - part, wish - ful - ly and cer - tain of heart,  
 there's not a chance. Then there's the mu - sic, and sud - den - ly sent fly - ing we two,  
 there's not a chance. Then there's the mu - sic, and one day it's so, one day it's true,  
 as we were meant al - ways to do, One Day We Dancel -  
 one day, you know, one day we do, One Day We Dancel -  
 One day we do, One Day We Dancel -

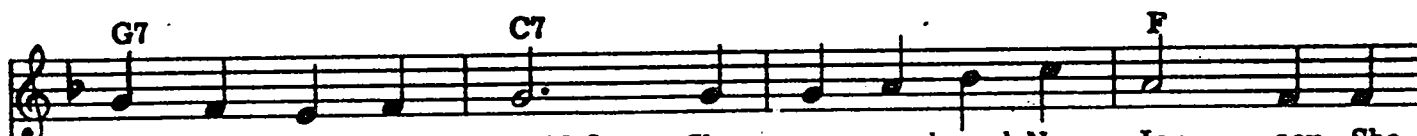
## Delaware




1. Oh, WHAT DID DEL - LA WEAR, boy,  
 2. Oh, why did Cal - i - 'phone ya,  
 3. Oh, what did Mis - sis - sip, boy,  
 4. Oh, where has Or - e - gon, boy,  
 5. Oh, how did Wis - con - sin, boy, She




WHAT DID DEL - LA WEAR? WHAT DID DEL - LA WEAR, boy,  
 Why did Cal - i - 'phone? Why did Cal - i - 'phone ya,  
 What did Mis - sis - sip? What did Mis - sis - sip, boy,  
 Where has Or - e - gon? If you want A - las - ka, A -  
 stole a new brass key. Too bad that Ar - kan - saw, and



WHAT DID DEL - LA WEAR? She wore a brand New Jer - sey, She  
 Was she all a - lone? She called to say, "Ha - wai - a," She  
 Through her pret - ty lip? She sipped a Min - ne - so - ta, She  
 las - ka where she's gone. She went to pay her Tex - as, She  
 so did Ten - nes - see. It made poor Flo - ra - die, boy, It



wore a brand New Jer - sey, She wore a brand New  
 called to say "Ha - wai - a," She called to say Ha -  
 sipped a Min - ne - so - ta, She sipped a Min - ne -  
 went to pay her Tex - as, She went to pay her  
 made poor Flo - ra - die, You see, She died in Mis - sou -



Jer - sey, That's what she did wear. 2) Oh,  
 wai - a, That's why she did 'phone. 3) Oh,  
 so - ta, That's what she did sip. 4) Oh,  
 Tex - as, That's where she has gone. 5) Oh,  
 ri, boy, She died in Mis - sou - ri.

# Talk To Me

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**Verse (ad lib)**

You're al-ways in a great big hur-ry, Grab a kiss and off you scur-ry,  
 Off to here and there, Off to who knows where. I'd give the world and all cre-a-tion,  
 For a lit-tle con-ver-sa-tion, just a word or two, How are things? What's new? Please

**Refrain**

TALK TO ME, TALK TO ME, TALK TO ME, — Your mag-i-cal kiss can take me just so

far; TALK TO ME, TALK TO ME, TALK TO ME, — Don't leave me like

this, dan-gling from a star. You set me all a-flame and it's so pleas-in', — It

sure would be a shame if you were on-ly teas-in. So, my love, be-fore I go, —

Turn the light - 'way down low and TALK TO ME, — TALK TO ME, —

1. TALK TO ME. — 2. TALK TO ME. —

## Crazy Love

Refrain \* C7 Fmaj7 Am7 Abdim Gm7 Fdim Gm7

CRA - ZY LOVE, \_\_\_\_\_ Peo - ple say I'm cra - zy in love; \_\_\_\_\_

Gm(M7) Gm7 C7 E7 F

— Just a fool, \_\_\_\_\_ Sigh - ing sighs to the skies up a - bove. \_\_\_\_\_

Cm6 D7 Cm6 D7

It is - n't nor - mal, or real \_\_\_\_\_ To feel heav - en's right in - side your

Gm Fdim Gm G7

door. \_\_\_\_\_ But some - how that's how I feel \_\_\_\_\_ And

Gm7 C7 Fmaj7 Am7 Abdi

I've nev - er felt this way be - fore. \_\_\_\_\_ Cra - zy dreams \_\_\_\_\_

Gm7 Fdim Gm7 Gm(M7)

— keep me cling - ing to this af - fair, \_\_\_\_\_ I'm in - sane \_\_\_\_\_  
\* It's in vain \_\_\_\_\_

Gm7 C7 D7 Am7 D7 Ddim D7 Gm

— to keep dream - ing that you could care. But I'm the kind of a fool — who  
— I keep think - ing

E♭9 F Cm6 D7 (Tacet) G7

stayed aft - er school, I've learned my les - sons well, — And if this CRA - ZY LOVE is such a

Gm7 C7-9 1. F# C7 2. F#

CRA - ZY LOVE, I'm glad I fell! CRA - ZY fell!



# My Little Corner Of The World 385

Chorus

Oh come a - long with me To My Lit-tle Cor-ner Of The  
World And dream a lit-tle dream In My Lit-tle Cor-ner Of The  
World You'll soon for - get there's an - y oth - er place  
To - night my love we'll share a sweet em - brace  
And if you'd care to stay In My Lit-tle Cor-ner Of The  
World Then we can hide a - way In My Lit-tle Cor-ner Of The  
World I al - ways knew I'd find some-one like you  
So wel - come to My Lit-tle Cor-ner Of The  
World. Oh World.

Chord symbols: E<sup>b</sup>, Fm7, B<sup>b</sup>7, E<sup>b</sup>, Fm7, B<sup>b</sup>7, Fm7, B<sup>b</sup>7, E<sup>b</sup>, Fm7, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>dim, D<sup>+</sup>, C7, Fm, Fm7, Cm7, Fm, Fm7, B<sup>b</sup>7, E<sup>b</sup>, Fm7, B<sup>b</sup>7, Fm7, B<sup>b</sup>7, E<sup>b</sup>, Fm7, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>dim, E<sup>b</sup>, C7, C9, Fm7, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>m6, E<sup>b</sup>.

# FOUR WALLS

By  
MARVIN MOORE  
GEORGE CAMPBELL

## Slowly

The first staff of music is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains the first line of the melody, starting with a quarter note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The staff is marked with a 'F' above the first measure and a 'Gm' above the eighth measure.

1. Out	where	the	bright	lights	are	glow - ing,	_____	You're
2. Some-	times	I	ask	why	I'm	wait - ing,	_____	But
3. One	night	with	you	is	like	heav - en	_____	And

drawn	like	a	moth	to	a	flame. _____	You
my	walls	have	noth -	ing	to	say. _____	
so,	while	I'm	walk -	ing	the	floor, _____	I'll

laugh	while	the	wine's	o -	ver -	flow -	ing, _____	While
I'm	made	for	love,	not	for	hat -	ing, _____	But
lis -	ten	for	steps	in	the	hall -	way _____	And

I sit and whis - per your name. \_\_\_\_\_  
here where you left me I'll stay. \_\_\_\_\_  
wait for your knock on my door. \_\_\_\_\_

Four walls to hear me, \_\_\_\_\_ Four walls to \_\_\_\_\_

see, \_\_\_\_\_ Four walls too near me, \_\_\_\_\_

Clos - ing in on \_\_\_\_\_ me. \_\_\_\_\_

From the 20th Century-Fox Film "The Proud Ones"  
**THEME FROM "THE PROUD ONES"**

387

Slowly

The musical score is written on ten staves of music. Each staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Slowly'. Chord symbols are placed above the notes: F, C7, F7, Bb, Fdim., F, C7, F, F, C7, F, Bb, Fdim., F, C7, F, Bb, Am, Bb, F, F7, Bb, Am, Dm, G7, C7, F, C7, F, F7, Bb, Fdim., F, C7, F. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Hail to thee, the proud ones!— Born to be the proud ones,—  
 Al - ways free, the proud ones,— Yes, free to live and love each day.  
 Laugh and cry, the proud ones,— Nev - er lie, the proud ones,— Live and die, the  
 proud ones,— For there can be no oth - er way. They'll suf - fer and they'll grieve To  
 prove what they be - lieve They'll stand and chal - lenge an - y wrong;— They're  
 not a - fraid to fight For what they feel is right; Their truth will show that they be -  
 long.— There'll al - ways be the proud ones,— Proud to be the proud ones.—  
 Joy - ful - ly the proud ones— Will show the way for you and me.

## WHERE ARE YOU?

*Chorus (Slowly with feeling)*

Where Are You? Where have you gone with - out me?

I thought you cared a - bout me, Where Are You?

Where's my heart? Where is the dream we start - ed?

I can't be-lieve we're part - ed, Where Are You?

*piu mosso*

When we said good - bye, love, What had we to gain?

When I gave you my love Was it all in vain?

*a tempo*

All life through Must I go on pre - tend - ing?

Where is my hap - py end - ing? Where Are You? You? —

Chords: G, Bm, F#, Am7, D7, Gdim., G, A7, Gdim., G, Am7, D7, G, G, Bm, F#, Am7, D7, Gdim., G, A7, Gdim., G, Am7, D7, G, C, Am7, B7alt., B7, Em, D7, G, C, Am7, B7alt., B7, Em, A7, D7, Am7, D7, G, Bm, F#, Am7, D7, Gdim., G, A7, Gdim., G, Am7, D7, G, B7, Eb7, D7, 2. G.

# Broken - Hearted Melody

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REFRAIN  $Bb$   $Bb+$   $Bb6$   $Bbmaj7$   $Bb6$   $Bb$   $Bb+$   $Bb6$   $Bbmaj7$   $Bb6$   $Cm$   $Ab$

BRO - KEN-HEART-ED MEL-O-DY. Once

$Cm7$   $Bb$   $Bb+$   $Bb6$   $Bbmaj7$   $Bb6$   $Bb$   $Bb+$   $Bb6$   $Bbmaj7$   $Bb6$   $Bb$   $Bb+$

— you were our song of love. — Now — you just keep taunt-ing me! —

$Bb6$   $Bbmaj7$   $Bb6$   $Cm$   $Ab$   $F7$   $Cm7$   $Bb$  (Tacet)

— With — the mem-o-ry of {his-a} {her-a} ten-der love. Oh!

$Bb$   $Gm$   $Bb$   $Gm$   $Eb$

1. BRO-KENHEART-ED MEL-O-DY. — Must you keep re-mind-ing me, — Of the lips I  
 2. BRO-KENHEART-ED MEL-O-DY. — That {he} used to sing to me, — When our love was  
 3. BRO-KENHEART-ED MEL-O-DY. — Won't you bring {him} back to me? — Sing to {him} un-

$F7$   $Eb$   $F7$   $1. Bb$   $F7$

long to kiss — And the love I miss, Since {he} went a - way, — Night and day they  
 young and bright, — As {he} held me tight, Sad-den - ly I found — I was heav-en  
 till {he} yearns, — For when {he} re- turns, No more will you

$Bb$  *repeat 1st time*  $1. Bb$  *D.S. 2nd time*  $F7$   $Bb$

play. — That 3. be — A BRO-KENHEART-ED MEL-O-DY! —

## JUST A PRAYER AWAY

Slowly, with simplicity

$F$   $Bb$   $Bbm6$

There's a hap - py

$F$   $G9$   $C7$   $C7$   $Gm7$   $C7$   $C9$   $F$   $Dm$   $Gm7$   $C7$

land somewhere, And it's just a prayer a - way.

$F$   $Bb$   $Bbm6$   $F$   $C$   $F$   $C7$   $Gm7$   $C7$

All I've dreamed and planned is there, And it's just a

$F$   $Bb$   $Bbm6$   $F$  *Guitar*  $F$   $Fmaj7$   $F6$   $F$  *tacet*

prayer a - way. — Where the skies look down on a

$Gm$   $Eb$   $Gm6$   $C7(9)$   $C7$   $F$   $F+$   $Dm$   $G7(9)$   $G7$   $Gm7$   $Bbm6$   $C7$  *Guitar* *tacet*

friend - ly town Filled with laugh - ing chil - dren at play. — Where my

$F$   $Fmaj7$   $F7$   $Bb$   $D7$   $Gm$   $Bbm6$   $F$   $Cm6$   $D7$   $D7$   $Bb$   $D+$   $D7$

heart will sing For it means one thing, I'll be home at the close of each

$G7$   $G7(9)$   $C7$  *Guitar*  $F$   $Bb$   $Bbm6$   $F$   $G9$   $C7$   $F$  *tacet*

day. — There's a hap - py land some-where,

$C$   $Gm7$   $C7$   $1.$   $F$   $Fdim$   $Gm7$   $Cm7$   $C7$   $2.$   $F$   $Bb6$   $F$

And it's just a prayer a - way. — way.

## RUM AND COCA-COLA

If you ev - er go to Trin - i - dad, They  
 see on Man - zin - el - la beach G.  
 make you feel so ver - y glad; Ca - lyp - so sing and  
 I ro - mance with na - tive "peach; The whole night long make  
 make up rhyme; Guar - an - tee you one good real fine time,  
 trop - ic love, Next day sit in hot sun and cool off,  
 Drink-in' Rum And Co - ca Co - la, Go down "Point Koo - mah - nah," Both moth - er and  
 — daugh - ter Work - in' for the Yan - kee dol - lar. You will  
 Drink-in' Rum And Co - ca Co - la,  
 Rum And Co - ca Co - la.

## I SHOULD CARE

I should care, I should go a - round weep - ing. I should  
 care, I should go with - out sleep - ing. Strange - ly e - nough, I sleep well  
 I slept for a dream or two, But, then, I count my sheep well. fun - ny how sheep can  
 lull you to sleep. So, I should care, I should let it up - set me.  
 I should care, but it just does - n't get me.  
 May - be I won't find some - one as love - ly as you, But I should  
 care and I do. do.